REPORT RESUMES

ED 013 817 24 TE 000 059
A CURRICULUM FOR ENGLISH, TEACHER PACKET, GRADE 7.
NEBRASKA UNIV., LINCOLN, CURRICULUM DEV. CTR.
PUB DATE 65
CONTRACT OEC-2-10-119
EDRS PRICE MF-$1.25 HC NOT AVAILABLE FROM EDRS. 285P.

DESCRIPTORS- *CURRICULUM GUIDES, *ENGLISH CURRICULUM, ENGLISH INSTRUCTION, *GRADE 7, *TEACHING GUIDES, COMPOSITION (LITERARY), INSTRUCTIONAL MATERIALS, LINGUISTICS, LITERATURE, LANGUAGE, LITERARY ANALYSIS, MYTHOLOGY, SPELLING, SHORT STORIES, FORM CLASSES (LANGUAGES), DICTIONARIES, NEBRASKA CURRICULUM DEVELOPMENT CENTER

THE TEACHER PACKET FOR THE SEVENTH-GRADE ENGLISH PROGRAM OF THE NEBRASKA CURRICULUM DEVELOPMENT CENTER INCLUDES, AS DO ALL SECONDARY UNITS, TWO SUBJECT-MATTER SECTIONS--LITERATURE AND COMPOSITION, AND LANGUAGE AND COMPOSITION. THE LITERATURE PROGRAM CONCENTRATES ON THE CONDITIONS UNDER WHICH VARIOUS CULTURES CREATE STORIES, THE SOCIAL FUNCTIONS ASSIGNED TO THESE STORIES, AND THE USES TO WHICH THEY ARE PUT. LANGUAGE STUDY INCLUDES THE IDENTIFICATION OF FORM CLASSES, THE CREATION AND USES OF THE DICTIONARY, AND THE SYSTEM OR LACK OF SYSTEM IN ENGLISH SPELLING. THE COMPOSITION PROGRAM, COORDINATED WITH THE LANGUAGE AND LITERATURE PROGRAMS, STRESSES WORK WITH SENTENCES AND PARAGRAPH COMPOSITION, BUILDING UPON VARIED WRITING ASSIGNMENTS IN THE ELEMENTARY SCHOOL AND LOOKING FORWARD TO MORE FORMAL RHETORIC IN THE HIGH SCHOOL. ASSINGMENTS FOR BOTH EXPOSITORY AND CREATIVE WRITING ARE GIVEN. UNITS ARE PROVIDED ON THE FOLLOWING TOPICS--(1) "THE MAKING OF STORIES," (2) "THE MEANING OF STORIES," (3) "THE CLASSICAL MYTH," (4) "ANCIENT HEBREW LITERATURE," (5) "AMERICAN INDIAN MYTH," (6) "STORIES OF THE AMERICAN WEST," (7) "AUTOBIOGRAPHY--BENJAMIN FRANKLIN," (8) "FORM CLASSES," (9) "THE DICTIONARY," AND (10) "SPELLING." INCLUDED IN THE PACKET ARE INTRODUCTIONS AND AIDS FOR UNIT MATERIALS, BIBLIOGRAPHIES FOR TEACHERS, SUPPLEMENTARY STUDENT READING LISTS, SAMPLE OBJECTIVE TESTS, AN SUGGESTIONS FOR TEACHING PROCEDURES AND AUDIOVISUAL AIDS. THIS MANUAL (THREE VOLUMES) IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA PRESS, 215 NEBRASKA HALL, LINCOLN, NEBRASKA 68508. THE RELATED STUDENT PACKET FOR GRADE SEVEN IS TE 000 060. (DL)

TE000 059

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A CURRICULUM FOR ENGLISH

Teacher Packet

INTRODUCTION TO UNITS

Grade 7

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Nebraska Curriculum Development Center

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THE SEVENTH-GRADE UNITS

RECOMMENDED SCHEDULE

Order	Unit	Estimated Time	Required
(Semester I)			
I.	"The Making of Stories"	Four weeks	(4)
II.	"The Dictionary"--introduced--work integrated throughout the year.	One week	(1)
III.	"Spelling"--introduced--Work integrated with other units throughout the year.		
IV.	"The Meaning of Stories"	Three weeks	(3)
V.	"Myth, Part I: The Classical Myth"	Eight weeks	(8)
			16 weeks
(Semester II)			
VI.	"Form Classes"	Five weeks	(5)
VII.	"Ancient Hebrew Literature"	Three weeks	(3)
VIII.	"American Indian Myth"	Four weeks	(4)
IX.	"Stories of the American West"		
X.	"Autobiography"	Four weeks	(4)
			16 weeks

CORE TEXTS

NOTE: All supplementary texts, which are listed in the individual units, should be made available in the school library.

I. "The Making of Stories"
Charles Dickens, A Christmas Carol (New York: Pocket Library) (35¢)

II. "The Dictionary"
Thorndike-Barnhart Advanced Junior Dictionary (Chicago: Scott, Foresman and Co., 1962).

III. "Spelling"
None. Materials are included in the Teacher and Student Packets.

IV. "The Meaning of Stories"
Roger Goodman (ed.) 75 Short Masterpieces (New York: Bantam Books, Inc., 1961). (60¢)

V. "Myth, Part I: The Classical Myth:
Edith Hamilton, Mythology (New York: Mentor, 1958). (50¢)

VI. "The Form Classes"
None. Materials are included in the Teacher and Student Packets.

VII. "Ancient Hebrew Literature"
The Pocket Bible (New York: Washington Square Press, 1962). (60¢)
OR
The Bible (version approved by individual students' families)

VIII. "American Indian Myth"
None. Material is included in the Teacher and Student Packets.

IX. "Stories of the American West"
Jack Schaefer, Shane (New York: Bantam Books, Inc., 1949). (35¢)

X. "Autobiography"
Benjamin Franklin, The Autobiography of (New York: Signet, 1961). (50¢)

SCHEDULING

At this point the teacher will be concerned with fitting the units into a 36 to 40-week school year. The accompanying chart suggests a practical plan showing the suggested order of presentation and an estimated time allotment. The time required will, of course, depend on the teaching situation, and will vary with the ability of the class. To permit adjustment to levels of ability, more materials than will probably be required are contained in each unit, and the teacher may select from them those portions best suited to his group. Average to high ability students should be able to complete the work outlined in the units successfully. The time allotments given are minimal, but one or two weeks are allowed at the end of each semester for variable teaching situations.

If scheduling difficulties should arise, the teacher is advised to consider abridging Franklin's Autobiography for the class, taking care not to amputate any of the essential parts of his life or anything vital to the final student composition assignment of writing an autobiography, or omitting this unit altogether. If necessary, it is possible to make some substitutions in the selections from 75 Short Masterpieces in order to conserve time. Before altering assignments in "The Meaning of Stories," it is necessary to eliminate from consideration those stories which serve as core texts in the eighth-grade "The Noble Man in Western Culture" unit. Certain passages in this text would be considered objectionable reading material for seventh-graders by many parents. For this reason it is suggested that the books be kept in the classroom and used only for the assigned stories.

DESCRIPTION OF UNITS

I. Literature

The seventh grade program is divided into two subject matter sections: literature and composition, and language and composition. The literature program is concerned with the conditions under which various cultures create stories, the social functions which they assign to stories, and the uses to which they put them. The unit on "The Making of Stories" examines four conditions under which artists have created narratives, conditions which affect the style and meaning of the stories in that they more or less determine the conventions of communication between artist and audience. The unit on "The meaning of Stories" investigates more precisely how it is that stories convey meaning, it looks at some of the conventions used by various kinds of stories and provides the student with an opportunity to do close reading. Since conventions of communication may differ from culture to culture, the unit on "The Meaning of Stories" should be considered in relationship to the unit on "The Making of Stories." The teacher should note that the ideas learned in the first unit, "The Making of Stories," are important for and should be reinforced during, each succeeding unit. The student must recognize how various cultures have affected the making and meaning of stories from the earliest times up to the present day. Classical myths, Hebrew literature, and American legends bring out these ideas. Reading in the seventh grade becomes more than reading words, or reading for facts; it becomes an experience in finding meaning beyond the plot level, searching for meanings that relate to life, and observing the way people live and think. Students will find that certain words may be symbolic of something quite different from their denotative meaning and that stories take on a broader meaning when the reader can recognize significant connotations and denotations of words.

The following three-part unit entitled "Myth" investigates various sorts of narratives which have been made up by significant cultures. The first section investigates classical stories: The Mythos created by the Greeks and Romans from the eighth century B.C. until the time of Christ. The section on the classical story takes up the Hellenic part of the Hebraic-Hellenic roots of Western civilization while the section on Hebrew Literature takes up its Hebraic roots. It treats the stories created by the Old Testament writers, partly as literature for their own sake and partly as the sources of later literature. The final section, "American Indian Myth," deals with exactly the same kinds of problems as does the first section, but deals with them as they appear in a less remote culture and period of time. Though the unit on "The Making of Stories" takes up the audience-artist relation as it exists both in closed and in open cultures, (in preliterate and literate societies: in societies which do or do not have the tools of mass communication), the unit on myth considers, in the main, stories which are created by closed cultures, that is, by cultures which make use of an oral literary tradition or of a written tradition which is rather heavily under the influence of the oral tradition. The stories are projections of sets of differing systems of values and differing religious traditions. The tools provided for students in "The Meaning of Stories" should help express what they have to say about man, God, and the created universe.

"The Stories of the American West," which follows the American Indian section of the unit on myth, is related closely to that section, both thematically and culturally. The autobiography unit is, among other things, a study of early American ideals and practices as embodied in the life of Benjamin Franklin. This unit also serves to shift the focus of the curriculum toward the study of heroes, which is the major theme of the eighth-grade literature units. "The Autobiography of Benjamin Franklin" is a "floating" unit. It is placed as the final unit primarily because it requires greater reading skill and the composition assignment, writing a personal autobiography, is a longer writing assignment than those previously undertaken. However, this is a very carefully-planned writing assignment and requires that the student apply all that he has learned; he must make a story about himself, write for a specific audience, and give meaning to his story. It is an integral part of the year's study and requires some maturity. For these reasons, it seems wise to teach the unit late in the school year. (If students are required to write autobiographies at the first of the year, this unit should be presented then.)

II. Language

The linguistic matters which are studied in this grade are the most basic and elementary ones: the identification of the form classes, the creation and uses of the dictionary, the system or lack of system which is evident in English spelling. These units do not relate to one another in detail; they do prepare the way for further linguistic units which are suggested for the eighth and ninth grades.

The "Spelling" and "Dictionary" materials are fundamental to all seventh-grade study and should be introduced early in the school year with continuous application of their content throughout the school year. Little time is required for introducing the units, but attention should be given to integrating the use of the dictionary and spelling aids with the literature units as they are presented. The history of the dictionary and exercises (over alphabetization, syllabication, affixes, etymology, dictionary addenda, and definitions) are presented in the "Dictionary" unit.

The teacher should encourage the student to use interesting words in his compositions and assist him with spelling such words as necessary. Forcing him to use the dictionary for every word he cannot spell will probably curb his desire to use descriptive words in writing that he normally uses in oral communication. In expository writing students may suggest key vocabulary words that will assist them in expressing their ideas. The teacher can write these on the board for easy reference.

Since weekly spelling word lists have proved ineffectual as a means of teaching spelling, a plan of individualized spelling is suggested in the unit on the topic. The student lists in a notebook all misspelled words as his written work is returned to him. His spelling lesson for the week will be a selection of words from his own list.

The unit contains four "rules" and their exceptions, which can be assigned to students for reference as problems which the "rules" cover are noted. Teaching suggestions made in the unit should be applied to the literature units. The teacher can profitably compile a spelling lesson from errors appearing on a set of composition papers. Occasional spelling drills on the various patterns of English spelling as charted by linguists and reproduced in the packet will help students grasp English spelling.

All the other materials needed for seventh grade language study appear in the unit on form classes. An explanation of the unit and step-by-step plans for teaching the materials are contained in the Teacher Packet. The teacher may teach the entire unit at one time, or introduce the first few lessons and then combine the study of form classes with "Myth, Part II," devoting two or three days a week to the topic over a seven to eight-week period of time. A continued application of the principles learned--recognizing parts of speech by inflectional and derivational word endings and by word position--will emphasize their importance. From time to time sentences should be extracted from the literature being studied or from the students' compositions to review and reinforce the concepts.

III. Composition

The composition program is coordinated with both language and literature. Writing assignments should be correlated with the language units. Discussions based on the discussion questions in the literature units should be used to help students to see the connection between their own experiences and experiences in literature. In some instances the literature units contain more suggested composition topics than can be assigned, but students will profit by having several topics to choose from; moreover, some suggestions will seem more significant than others depending upon the teacher's presentation and on the class discussions.

An interest in writing will be increased and stimulated if the teacher emphasizes thought and organization rather than mechanics of writing in evaluating papers. Praise from the teacher will go a long way toward building confidence in the junior high writer. A Curriculum for English, Nebraska Council of Teachers of English, 1961, states:

> If the junior high student is to achieve any competence in composition . . . then surely the teacher must assign each semester at least twelve short papers (paragraph, half-page, or page will suffice), and four longer papers. The teacher should subject these papers to a careful and critical analysis. The papers should be spaced so that they will come at a meaningful point in the literature or language unit (p. 38c).

IV. Language and Literature Integration

The Nebraska Experimental English Curriculum is unified and cohesive; it has been designed in a careful spiral pattern, in which each year builds upon the preceding year and contributes to the succeeding year. It is vital that this spiral motion be maintained inside each school year as well. After teaching the dictionary, spelling and form classes units early in the school year, the teacher will need constantly to reinforce the skills the students have learned. In the literature study, the teacher can continually draw the students' attention to unusual use of form classes:

"the unfortunates"
"some way of atoning"
"the scudding waves"
"the gods delighted in them";

or reinforce the investigations of prefixes and suffixes:

approbation	comfortless
ensnare	innumerable;

or shift the form class of a word:

approbate	comfortable
ensnarable	innumerableness.

In the seventh grade, students' composition work builds upon varied writing experiences in grade school and looks forward to formal rhetorical composition in high school. Do read the ninth and tenth grade units on Rhetoric to become aware of the exciting possibilities in these years. The present academic year should give the students opportunity for additional experience with the paragraph composition and its component sentences. Students should be guided away from long rambling compositions. This is not a time to place strict structural limitations upon the paragraph, but rather a time at which the student can investigate the many possibilities of the paragraph, concentrating upon its content, unity, and cohesion. The student must have something to say; if he does, he will fashion his paragraph satisfactorily.

Many study guide questions accompany the literature units; it is not intended that students laboriously write out the answers to all of the questions; it is hoped that students will use these questions as aids in reading, and that teachers will use them discreetly.

Seventh-grade students should be made especially aware of the sentence. They could observe during literature units that sentences perform many functions, e.g., definition, explanation, example, comparison, analogy, description, narrative detail.

Comparison:

a. When he looked loweringly up, quivering at each sound, his eyes had the expression of those of a criminal who thinks his guilt and his punishment great, and knows that he can find no words.
--from *The Red Badge of Courage*

b. One cannot touch *Don Quixote* or the life of its author without being stirred by the beauty of the spirit of Cervantes; he was as great in every respect as his book . . . a man full of the "Blood life" that is so striking a characteristic of the novel.
--from *Don Quixote*

Description:

> High in a tree top he stopped, and poking his head cautiously from behind a branch, looked down with an air of trepidation.
> --from The Red Badge of Courage

Narrative detail:

> Sometimes Jody led him up to the brush line and let him drink from the round green tub, and sometimes he led him up through the stubble field to the hilltop from which it was possible to see the white town of Salinas and the geometric fields of the great valley and the oak trees clipped by the sheep.
> --from The Red Pony

Contrast:

> When the peaks were purple in the morning they invited him among them: and when the sun had gone over the edge in the evening and the mountains were a purple like despair, then Jody was afraid of them.
> --from The Red Pony

Explanation:

> The four chief Winds were Boreas, the North Wind, in Latin Aquilo; Zephyr, the West Wind which had a second Latin name Favonius; Notus, the South Wind, also called in Latin, Auster; and the East Wind, Durus, the same in both Greek and Latin.
> --from Mythology

Students could also be led to observe that paragraphs may be developed along these same lines: definition, explanation, example, comparison, analogy, description and narrative detail. Few paragraphs in expository or narrative prose are devoted to specific function, although student paragraphs may well be so.

Close examinations of sentences might result from exercises similar to the following:

1. Give a sentence to the first student in a row, asking him to add a thought to that short sentence, the student behind him adding yet another thought, etc. Example:

    a. The boy entered the cafeteria,
    b. wondering if he would be the last in line
    c. of hungry boys and girls,
    d. chatting together as they got their trays,
    e. soon to be filled with the usual dishes,
    f. heavy china bowls of soup,
    etc.

2. In a similar exercise the first student could make up the first thought, and let the student behind him add the first significant detail.

3. Give the students the sentence, "Here is a tree." Have each one add a branch:

   a. with a prepositional phrase--Here is a tree with spreading branches.
   b. with a clause--Here is a tree which shades the yard.
   c. with an appositive--Here is a tree, an elm in full leaf.

4. Refer to something the pupil often sees, perhaps an old notebook or text, the cafeteria or the corridor. Have each student list the facts he could tell about the object. Then let him list the things he could say the object implied:

   a. the notebook recalled hours of classes, exams, etc.
   b. the cafeteria, conversation at meals, confusion, etc.
   c. the corridor, the chattering children, lockers, open doors to classrooms.

Seventh graders will be writing exposition as well as poems, short dramas, short stories, narrative incidents, descriptions--all falling into the category of creative writing. Three basic factors must be considered for successful creative writing: originality, honesty, and exploration. Originality in writing can be accomplished by the writer being himself. He must have something to say and mean what he says. To discover the best subject the writer must explore his surroundings, his friends, and outer experiences, as well as his inner self. When a person finds something he admires, likes, or dislikes he has hit upon a potentially good subject. Characters, actions, or descriptions might be created to give dreams or fears a tangible form.

Since the teaching of creative or expository writing is a complex task, it is best to begin with the consideration of the paragraph. The earlier seventh grade units recommend short paragraphs. A good activity in introcing the composition assignment is to present to the students samples of student work, some good and some bad, allowing them to observe what leads to effectiveness in class. The class can agree upon some basic standards for good writing. With these standards in mind, the students are ready to proceed. Creative and expository writing are planned, thought about, defined, written, and rewritten. The students should be led to see something which was written in a spur of enthusiasm should be carefully edited before the final copy is turned in. Students come to class with thoughts; it is the task of the teacher to lead them to assembling these thoughts. In writing, creativity can be fostered and students can learn a great deal about the use of their language.

Much can be done to foster an interest in writing. Class magazines, in which every one can have some part, are an effective means of motivation. Perhaps students will want to make their own magazines consisting of the better things they have written. Class anthologies, school newspapers, town newspapers, exchanges with other classes, Scholastic, and Student Writer all provide larger audiences for student writing. Much benefit can be derived by exhibiting themes on an opaque projector. Student criticism is effective, but should not be allowed to become hypercritical.

Aiming at unity in the paragraph, the teacher might employ the following exercise: scramble the sentences from a well-written paragraph, including some foreign sentences. Have the students rearrange the sentences in a sequential manner, leaving out extraneous ones.

The marking and grading of compositions allow the teacher to lend encouragement to the student and to produce pride in his works. When many red marks greet the student's eyes upon looking at a returned paper, discouragement is likely to set in. The wise teacher will use discretion in marking student papers. At first, with some students, only encouraging remarks should be used. Highly critical remarks could be sandwiched in between compliments. The teacher should vary his own vocabulary in making his comments; "good" and "interesting" wear pretty thin. Teachers often find two grades for the composition helpful, one for the content and thought of the paper, the other for the mechanics of the writing. The most helpful device for the evaluation of student writing is the student conference, allowing easy conversation between teacher and student. The conferences could be augmented by over-the-shoulder encouragement during writing lab periods.

This year's work will be a challenge and an adventure for both teacher and student. Many pieces of literature and many of the concepts derived from the reading are more difficult and require more maturity than what has been offered in previous anthologies and readers; since the whole curriculum is aimed at reaching the students' maximum levels of ability, challenges and adventures will soon be accepted.

A CURRICULUM FOR ENGLISH

Teacher Packet

THE MAKING OF STORIES

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

THE MAKING OF STORIES

Grade 7

CORE TEXTS:

Charles Dickens, A Christmas Carol.

Reference in student and teacher packets to the Pocket Library Edition, Pocket Books, Inc., New York, . (PL68, 35¢)

SUPPLEMENTARY TEXTS:

None

OUTLINE:

INTRODUCTION

BIBLIOGRAPHY

PROCEDURES

I. The Author Composes as He Recites

- A. Introduction
- B. "The Song of Milman Parry"
- C. The Odyssey
- D. Beowulf
- E. Conclusion

II. The Author Composes Before the Narrative Occasion

- A. Introduction
- B. "Hymn to Hermes"
- C. Aesop's Fables
- D. Ovid's Metamorphoses
- E. Conclusion

III. The Author Writes for a Limited Audience

- A. Introduction
- B. "The Honeysuckle"
- C. Chaucer's Worthy Knight
- D. Grimm's Fairy Tales
- E. "The Hell-Bound Train"
- F. Conclusion

IV. The Author is Divorced from His Audience

- A. Introduction
- B. A Christmas Carol
- C. Conclusion

V. The Making of Lyrics

INTRODUCTION:

This initial unit for the seventh grade has been designed to provide the student with a more than superficial concept of how stories are made--that is, the different situations within which stories are and have been in the past conceived. In part, such an approach to the story depends upon one's recognition that societies in their "earliest form" are relatively simple and integrated and that all societies become more complex and more sophisticated as they grow older. Since the creation of stories depends in large measure upon the author's situation within his society, it follows that the story situations progress from simplicity to complexity along with social evolution.

In analyzing the story situation, in attempting to understand fully the nature of the story, one is faced with three major considerations: (1) the author's method of composing his "story," (2) the author's method of presenting his "story" to his audience, and finally (3) the nature of the audience to which the "story" is presented. In the first of these considerations, one must determine whether the author composes his story on the spur of the moment, without prior planning, or composes in conscious anticipation of the occasion upon which or the situation within which the story will be presented. The second consideration, that of the method of presentation, involves deciding whether the author presents his story orally, whether the story is first written down with the intention that it is to be read aloud by the audience, or whether the story is written down with the intention that it is to be read silently. The final consideration, that of the nature of the audience, is extremely important. Is the audience representative of the whole society? In early and relatively simple societies, it was possible for the audience to be so representative, with the author being a closely integrated part of the whole society, sharing completely its traditions and its sensibilities. Or is, perhaps, the society complex to the degree that the author can hope to be familiar with and sensitive to the sensibilities and the traditions of only a select segment of that society? Finally, is it possible that the audience is, through an even greater degree of complexity within the society, completely divorced from the author, so much so that the author knows not to whom he is addressing his story nor by whom his story may be received?

These latter questions suggest how complex the consideration of the nature of the story must necessarily be, but a careful consideration of the entire story situation will provide the student with a real appreciation of the conception of a story. If all three of these major considerations concerning the composition, the presentation, and the audience are analyzed intelligently, the teacher and the students should be able, through the process of induction, to reach definite conclusions concerning the situation under which a particular story has been written and, having once understood the situation, to achieve a greater appreciation of the nature of the story.

It should be apparent at this point that a great, perhaps even countless, number of story situations could exist. One way, however, is to isolate four or five basically different conditions under which authors are brought to "make up" stories, and the isolation and analysis of these basic conditions should suffice for the purposes of this unit. These situations are (1) that in which the author composes his "story" as he recites orally, relying in part perhaps upon traditional tales and employing from time to time traditional formulae or rhetorical devices, to an audience made up entirely of his peers and representative of the whole of his society: (2) that in which the author composes his "story" in anticipation of a certain storytelling occasion, delivering his story to his audience either orally or in written form, but even if orally, in a manner rather rigidly controlled, perhaps through memorization, the audience being again closely related to the author and expecting him to employ traditional tales and literary devices; (3) that in which the author again composes his "story" beforehand, perhaps by request, presenting the story either orally or in written form, but in this situation presenting it only to that segment of a more complex society with which he is most nearly at home; and finally (4) that in which the author, while writing his "story" according to a conscious plan, is completely divorced from his audience's cultural tradition or intellectual taste, and possibly sharing very few of the audience's values.

One further basic situation could be isolated, although for various reasons it will not be represented in this unit. This fifth situation would be one in which the author appears not to be concerned with reaching any external audience, but is, ostensibly at least, writing only to express himself, possibly in an attempt to realize and to reconcile his ideas and feelings by articulating them for himself.

The teacher should notice that the progression of this outline of "story" situations follows closely the development of a society, especially in the first four situations. It could also be argued, and indeed has been, that the fifth situation is likewise closely related to the degree of complexity within a society; for, although the situation is basically romantic in nature (that is, the author attempting in total isolation to understand himself), an author must somehow feel divorced from his time and his society in order for him to sense the need to express himself for himself. Either he feels that he can hope to communicate only to himself or he wishes to understand his place in a rather bewildering universe; in either case this author is removed considerably from his earlier counterpart who addressed himself to a society with which he was intimately acquainted and in which he keenly knew his place.

The preceding discussion has used the word "story" with calculated reservation, and for good reason. In the twentieth century, the word has popularly taken on a rather specialized meaning until to many, unfortunately, it has come to signify only prose fiction. "Story" is, of course, properly synonomous with "narrative" and comprehends narrative verse as well as prose tales. Indeed, the first "stories" were always poetic narratives, and the discussions contained in this unit begin with such poetic narratives as The Odyssey and Beowulf. Hence, the teacher must be careful to make certain that the students are cognizant of the wider meaning of the word.

The next unit to be studied during the current year is "The Meaning of Stories." The meaning of a story is at least partly related to the occasion for which it is composed. It is the author's responsibility to satisfy his audience with a composition appropriate to the occasion and comprised of a set of story conventions which his audience more or less understands.

Students need to know what is different between a story meant to be read aloud and one meant to be read silently. They need to know what makes one hero different from another. In addition, they need to know what occasion prompted the composition of a story: a festival or ritual observed at a particular time of the year, such as the rites of spring (fertility rites), or a special occasion such as a marriage, a funeral, or a peace treaty. After the occasion for and the circumstances surrounding a story are understood, the "meaning" of the story becomes more accessible. Such considerations form a natural transition to the following unit.

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A. Criticism and general aids

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PROCEDURES:

I. The Poet Composes as He Recites

A. Introduction

According to Albert B. Lord (The Singer of Tales, pp. 152-153), only the poet (author) who composes his story as he recites, who has not in any way planned his story for presentation at some future time, should be called an "oral" poet, nor should any poetry but his be called "oral" poetry. Oral poetry necessarily antedates the knowledge of reading and writing. It even antedates memorization, a concept completely foreign to tellers of the oral epics because it presupposes the idea of a static, permanent creation. The idea of memorization was born only with the advent of the invention of writing. While the oral poet, such as Homer, most assuredly drew upon the tales of his cultural tradition and upon the story-telling formulae of his aesthetic tradition, each of his recitations was basically a new creation, jelled at the moment into a "story" which, even if repeated the next day, would be an altogether new creation.

Such a concept of "oral" story-telling is very difficult for us to grasp today, since we are so conditioned by the presence of written, that is preserved, literature. Walter J. Ong ("A Review of The Singer of Tales," pp. 74-78) suggests that a helpful analogy of the all but lost "oral" situation would be that in which a child asks his parents to tell him a story, all the time expecting the parent only to recast, on the spur of the moment, some tale from the parent's story repertoire. What is told by the parent is at once both new and old, and it is essentially an "oral" story. The parent brings to his recitation such stock expressions as "once upon a time" and "happily ever after," expressions which are modern counterparts of the oral formulae used by such narrators as Homer. Such "oral stories" were, on any given occasion, The Odyssey and Beowulf. The past tense "were" must be used here, for these "oral" stories became something else than oral the moment that they were first recorded and preserved.

Once the "oral" situation is understood, several observations clearly follow. Oral poetry is illiterate poetry. Not only is the audience to which the story is narrated illiterate, but the creator of the story is himself illiterate. This is somewhat shocking, to say the least! To maintain that Homer may have been illiterate strikes us at first as preposterous. But here "illiterate" is not synonomous with "ignorant," and Homer may well have been as illiterate as his audience. In a sense though, Homer was extremely fortunate, for he was at one with his audience. He shared not only his illiteracy with those for whom he recited, but also his cultural traditions and sensibilities. He was keenly aware of the requirements and limitations of his audience, for he was completely at home with them within what we shall call a "closed" society. The advantages of his situation will become increasingly clear as we consider, later in the unit, authors who are not members of such a "closed" society, who cannot count on knowing or understanding the requirements or sensibilities of their audiences.

Bearing in mind, then, those points which we have stressed concerning the "oral" story situation, the teacher should introduce the reading selections accompanying this part of the unit and should attempt, by directing the class discussion to the matters of composition, presentation, and audience, to lead the students to definite conclusions concerning the story situations illustrated by these selections. Further, since all the selections accompanying this part are intended to illustrate the "oral" story, the teacher should attempt to guide the students inductively toward more general conclusions concerning the "oral" story as a whole. That is, what characteristics do each of the stories presented here have in common? What can be induced concerning the "oral" story in general on the basis of the evidence offered by these selections?

The selections are contained only in the student's packet and are accompanied by brief introductory notes and reading questions which should aid the student in drawing the conclusions mentioned above. It is expected that the teacher will wish to augment the introductory notes and also, perhaps, to provide the students with further questions.

TEACHING SUGGESTION: To develop a sense of "place" as well as idea, have maps of Yugoslavia, Greece, Italy (Rome or Roman Empire) and the England and Denmark of Beowulf's time displayed prominently in the classroom. The purpose is not to turn the study into a geography lesson, but rather to assist students to associate literary works with the places and people of their origin.

B. "The Song of Milman Parry"

The first of the selections in the student's packet is a narrative entitled "The Song of Milman Parry." This narrative concerns the trip Professor Parry, the originator of the theory of the "oral" story upon which Ford bases his study, made to Yugoslavia in 1933. The narrative was composed by Milovan V. Nevesinje on the spur of the moment and illustrates how the "oral" tale couples traditional artistic expression with an account of a contemporary incident. Many features of the epic are contained in the poem, although the subject certainly lacks epic stature. This poem should provide an extremely interesting introduction to the discussion of the oral situation, showing that the situation survives in areas where society is still relatively "closed" and where general illiteracy still exists.

Some observations which must be made when considering "Milman Parry" are its evidences of the oral formulae. These formulae are discussed here so that the teacher will not overlook them when the poem is discussed in class. However, especially after two of the examples of the "oral" story have been read, the teacher should attempt to draw from the students observations concerning the recurrence of these formulae.

It should be noted that "Milman Parry" begins with an address to God, here probably the Christian God. Also a general hint concerning the nature of the subject is given at the beginning of the poem. Compare this to the opening lines of The Odyssey:

> Of that versatile man, O Muse, tell me the story,
> How he wandered both long and far after sacking
> The city of holy Troy. Many were the towns
> He saw and many the men whose minds he knew,
> And many were the woes his stout heart suffered at sea
> As he fought to return alive with living comrades.
> Them he could not save, though much he longed to,
> For through their own thoughtless greed they died--
> blind fools
> Who slaughtered the Sun's own cattle, Hyperion's herd,
> For food, and so by him were kept from returning.
> Of all these things, O Goddess, daughter of Zeus,
> Beginning wherever you wish, tell even us.

Such an invocation to the Gods or the Muses was a part of the oral formulae, and the opening lines of "Milman Parry" show definite signs of containing residual elements of this invocation. Another part of the oral formulae displayed in this poem is the extensive use of epithet. Notice lines 11, 15, 24, 26 and 47, for instance. Such epithets are repeated throughout the poem. Another traditional device in oral narratives is that of simple repetition. Hence, in "Milman Parry" we have "A gray falcon flew/ From the beautiful land of America./ He flew over lands and cities" (6-7), "Swiftly he flew over the ocean,/ He flew to the Adriatic Sea" (31-32), and "There he looked over the wondrous surroundings,/ He looked at the plain, and gazed at the mountains" (95-96). In its use of standard similes, "Milman Parry" also reflects the oral formulae: ". . . it drives away the waves,/ As the falcon drives away doves" (29-30) and "The Saturnia flew across the sea,/ As a falcon across the green hills" (142-143). The formulae change from place to place, so that one is struck by the epithet which is one of the distinguishing marks of Homer's oral narrative and again by the recurrence of the Kenning in Beowulf, but all of these features point to the reliance upon such formulae by the oral poet. (For further comments see the student packet.)

TEACHING SUGGESTION: After the study of "Milman Parry," discuss with the students the ability required to make up "on-the-spot" stories. Parents frequently do it to entertain their children. Lead the discussion to the types of subjects that are suitable for "on-the-spot" stories. Such incidents as might occur in the class, what happened on the way to school, an exciting moment at an athletic game (football, baseball, etc.,) an act of gallantry or good manners in the halls, etc., may be suggested. The teacher can supply other suggestions suitable to the group. Ask the students to observe the style of "Milman Parry" and then think up "on-the-spot" stories to tell to the class in the attitude of "The Author Composes as He recites." A continuing story might be effective with each pupil adding a short episode. Such stories can later be used for Section II "The Author Composes before the Narrative Occasion."

C. The Odyssey

The Odyssey will be examined at greater length on the ninth-grade level and only two short passages are presented here as comments upon or illustrations of the oral narrative. These passages are concerned with two Bards, or singing story-tellers, who appear as entertainers within the running narrative of The Odyssey; neither of them is the narrator of the whole poem, but a glance at them and at their audience as described by the poet affords an excellent idea of the nature of the oral story, of the conditions surrounding the story's presentation, and of the audience for whom the story is intended.

1. In the first passage, we do not hear the actual words sung by the Bard, but we learn that he is singing of "the Achaean's return,/ The hard return from Troy that Pallas Athena/ Imposed upon them." That is, the Bard is recounting the return of Odysseus' fellow warriors after the fall of Troy. As we know, Odysseus has not returned and has been given up for dead by most. It is not surprising that Penelope, who still hopes for Odysseus' return, should find the Bard's song distressing, for it would naturally heighten the grief she feels because of her husband's absence.

Penelope begs Phemius for another, less troubling song: "Phemius, surely/ You know many other songs just as enchanting,/ Deeds both mortal and divine which poets make memorable." Her request suggests several important points concerning the oral story-teller, and the students, if they read closely and thoughtfully should have no trouble in arriving at these points. First, the bard evidently has a vast repertoire of song-stories. Second, such stories deal with the activities of both men and gods. And third, evidently bards such as Phemius must be rather common.

Telemachus, the son of Penelope and Odysseus, also throws light upon the nature of the bard, and furthermore upon the demands of the audience. First, the bard is held in high esteem; the bard is "beloved" and should not be forbidden "To entertain in the way his own mind moves him to." Telemachus' comment also suggests the spontaneity of the poet's method; the background stories are old, but the immediate narration depends upon the manner in which the bard's "own mind moves him" to entertain. This same point is suggested by Telemachus' remark that "no one can blame this man for singing the grievous/ Fate of the Danaans: New songs are always praised/ More highly than old." The audience prefers to hear of recent events rather than the older stories known by the bard. One further point should be observed here: all of the stories, recent and old, from which the bard might draw are known to the audience.

As this passage does not afford an extensive picture of the audience, although it does touch on the preferences of that audience, the teacher might do well to draw the students' attention to the situation. The introductory notes within the student's packet are designed to acquaint the student with the situation, but this might be missed if it is not touched upon in class discussion.

The audience here is, with the exception of Telemachus and perhaps a few others, comprised mainly of suitors for the hand of Penelope, who is by now considered a widow. The suitors have "made themselves at home" and have become little more than parasites on the hospitality of this Greek household. Nevertheless, they are Greeks, and they share the cultural tradition of Penelope's bard. Both Telemachus and the bard know their desires because the entire audience is of one cultural mind.

2. In the second passage from The Odyssey, the scene is laid on the island of Scheria, where Odysseus has found refuge after the ship on which he had sailed from Calypso's island had broken apart in heavy seas. On Scheria, he is entertained by Alcinous, the King of the Phaeacians. A ship is prepared for him so that he might continue his trip, and then he is brought into the banquet hall to be entertained with a feast and with the songs of the local bard Demodocus. The scene involving this bard again reveals the method and character of the oral poet. Demodocus is a "sacred bard," for he has been granted by god "skill above all others to delight/ His hearers with whatever song his spirit prompts him/ To sing." Again, we find evidence of the immediacy of the bard's song, even though the incidents that he relates are old and well-known. He sings a "song whose renown had already reached the wide sky," a song of Odysseus' quarrel with Achilles, but the song is spontaneous, unrehearsed. Further, the kindness of Pontonous toward the blind bard shows the love of the group for the bard and the feeling of brotherhood which exists between all the members of this "closed" society. Again the bard knows the wishes of the group for he is obviously a revered member of that group.

This passage, in the context of the entire poem, also shows the use of the oral formulae. The frequent use of the epithet, which we have already observed in "Milman Parry," shows itself here as Demodocus is described as "the glorious/ poet," "the faithful bard," who sits upon a "silvery chair" and plays upon "the clear-toned lyre," urged on repeatedly by "the princely Phaeacians," by the "sea-loving people." These same epithets are used over and over in The Odyssey and show the dependence of the oral poet upon oral formulae. There are numerous other references to and pictures of the bard throughout The Odyssey, and the teacher may wish to read one or two of these to the students while this section of the unit is being discussed.

Note: The glossary of Greek names in the student packet is to help the student read the selections with understanding. The terms will be studied later in the Classical Myth unit; therefore, no extensive study is needed at this time unless the teacher desires.

D. Beowulf

Again, as it is impossible to present the whole of Beowulf here, only a short passage has been selected which relates a story within the story of Beowulf. The occasion for this story of Finn is the revelry which occurs in Hrothgar's Mead-hall, or throne room, after Beowulf's destruction of the dreaded monster Grendel. The great threat to Hrothgar and his people has ended, and the people are gathered in celebration. The occasion demands the entertainment of the bard, here called a "scop," and the bard chooses to sing of incidents which form part of the history of the Danes, incidents which show the Danes, or Healf-Danes as they are called here, first overcome by the treachery of the Frisian Finn and then victorious over the Frisians. The story of these incidents is, as are the stories of Homer's bards, well-known to the audience, but again the story is narrated on the spur of the moment and is adapted to fit the tastes of the audience and the needs of the occasion. Here, too, are the elements of the oral formulae, showing themselves in the extensive use of the kenning, the litote, and the epithet.

The kenning is a bold, poetic figure and is marked by indirectness. Hence, the sea, for instance, is referred to as a "whale road" or "whale-path," a dragon becomes a "twilight-spoiler," a sword is called a "product of files," and a saddle becomes a "battle-seat." In this selection, the students should be able to find several uses of the kenning; "shield-play" means "battle," "high-seat" means "throne," "8 ft-gift givings" means "times of amity and celebration," "ring-giver" means "King" or "leader," and "death-bites" are wounds. The passage contains several more of these figures.

The litote is also an indirect expression but one in which negation is used to imply something affirmative. At least two, and possibly three examples of this occur in the scop's song. Instead of simply saying that Finn's people were untrustworthy, the scop characteristically relates that "no cause, indeed, had Hildeburh to praise the faith of the Jutes." Similarly, the scop relates that "not in vain did Hoc's daughter bewail the decree of fate." In describing the vengeance of the Danes, the scop points out that "they might not keep their restless spirit in their breast."

The scop's use of the epithet is shown as he refers to "the flame, greediest of spirits" and to "Finn, the bold-hearted." The epithet is used less often in _Beowulf_ than in _The Odyssey_ and "Milman Parry," but it is nevertheless used, especially in reference to important personages.

TEACHING SUGGESTION: Vocabulary words: In addition to proper names, certain words in the selections will appear frequently throughout literature. A dictionary lesson is suggested using the words listed in the student packet following the _Beowulf_ section and/or additional words the teacher may choose. The first list is taken from the selections up to and including "The Scop's Song of Finn" from _Beowulf_. Another list of words based on the remaining selections will be found in the student packet preceding the Chaucer's Worthy Knight material. These may be used for another vocabulary lesson.

E. Conclusion

All of the selections included in this section of the unit have had three important features in common, and these are the features toward which the students' discussions should be directed: (1) _The selections all represent "oral" story-telling_—that is, the authors of all the selections tell their stories on the spur of the moment, although in most cases the elements of the stories and the narrative devices are traditional; (2) the stories are (or at least were when they were composed) narrated orally and are presented to an audience present at the composition; finally, (3) the audience is at one with the story-teller--that is, both audience and poet are members of a "closed" society in which both share the same values and the same cultural tradition.

After the students come to perceive these important similarities among the selections, the teacher might have the class spend some time discussing their differences. In "Milman Parry," for instance, the scope of the story is obviously limited. No lengends of the gods or heroic mortals are woven into the story, and the hero is only outstanding in a limited way. The teacher might ask the class to discuss the kinds of characters which would appear in the story that Penelope wishes to hear from the bard. Would all of these characters be similar to those which appear in the scop's song in Beowulf? The answer, of course would be no, for Homer's bards deal with myth, with the gods and supernatural occurrences, while the scop in Beowulf sings an account purely historical. In the student's packet, the students are asked with which of the two sides, the Danes or the Frisians (Jutes), the scop sympathizes. It is rather obvious from the outcome of the story, but it may be necessary for the teacher to remind the students that Beowulf, Hrothgar, the scop, and all the people present at the scop's performance are Danes.

II. The Author Composes Before the Narrative Occasion

A. Introduction

The significant difference between the selections presented in this section and those illustrating the "oral" story is simply that these selections represent "stories" that were consciously planned and composed in anticipation of their presentation. These stories were like the "oral" stories presented to a relatively "closed" society, the authors again sharing the cultural heritage of their audiences. The authors of these stories were likewise partially dependent upon certain narrative formulae as they composed their stories. The stories, however, were either memorized for presentation or written down to be read orally.

Once more, the teacher should attempt to draw conclusions from the students concerning the similarities and differences exhibited by these stories. Such conclusions should come much more easily now that the students have worked through the first section. Again the questions accompanying the selections in the student packet are disigned to lead the student inductively to conclusions concerning the process and situation behind the composition of the story, but as before, the teacher will no doubt find many ways in which he may help the student to these conclusions.

B. "Hymn to Hermes"

The "Hymn to Hermes" is commonly included in the group of poems called Homeric Hymns, but not because any of these poems were created by Homer. Actually, this hymn was most probably composed in the early part of the sixth century B.C., some three hundred years after Homer's time. (Herodotus, the first Greek historian, believed that Homer lived during the ninth century.) These hymns are called Homeric merely because they were composed in the style and meter of Homer. The "Hymn to Hermes" was composed to be presented upon special occasions, most probably at the Hermaea, which were festivals in Hermes' honor. The Latin equivalent of Hermes is Mercury.

Several similarities are immediately apparent between this story and the ones previously examined. The elements of the narrative formulae are almost identical with those present in The Odyssey. The invocation to the Muse is present, and epithets are encountered at every turn. Also, the story draws upon the mythological lore known to all Greeks. These elements are brought together and shaped to show the greatness and the cunning of the god Hermes. But there is an apparent difference between the stories as well. The "Hymn to Hermes" is obviously more limited in purpose than were the former stories. If one were asked what the poets' purposes were in composing The Odyssey or Beowulf, the answer would have to be to celebrate the greatness of whole nations, the Greeks and the Danes respectively, even though each of these has its individual "hero." But if one were asked why the poet composed this "Hymn to Hermes," the answer would be to celebrate an individual only, the god Hermes. This obvious difference reflects the different circumstances under which the stories were written. As Homer composed "on the spot," his story turned upon Odysseus' return from Troy; but the composing situation allowed Homer to elaborate, and in his elaboration to touch on the glory of all Greece. The same thing is more or less true of the composition of Beowulf. But the "Hymn to Hermes," being composed in a more studied fashion, naturally is more controlled, more singular in purpose. A fitting story of Hermes was needed to be sung at a festival honoring the god, and the poet, having more time to plan his story, was able to narrow the scope of his story, to concentrate exclusively upon Hermes.

At first glance, this selection may seem rather difficult for the seventh-grade student, but if it is introduced carefully and if the teacher guides and aids the student as he reads, the story should prove interesting and certainly instructive. The introductory notes in the student's packet should lessen the reading problems arising from the numerous and unfamiliar references to the relationships among the gods. However, the teacher will no doubt be called upon to explain such things as the obvious admiration which Apollo shows toward Hermes, even when he knows that Hermes is a thief and a liar. The gods obviously live by a different code of conduct than do mortals, and it is interesting to study the reasons for Apollo's admiration.

In preparing himself for such questions as may arise in the discussion of this story, as well as of The Odyssey and Ovid's Metamorphoses, the teacher should find the following books, all available in paperback, especially helpful: Thomas Bulfinch, Mythology: A Modern Abridgment; Edith Hamilton, Mythology; Sir William Smith, Smaller Classical Dictionary. Bulfinch also has a short section on Beowulf which would be useful to the teacher.

C. Aesop's Fables

Aesop's Fables provide another example of stories which were composed prior to the time of their presentation. The fact that many of the fables included in modern collections under the name of Aesop are of doubtful authorship need not bother us, for it is, after all, the composing situation with which we are primarily concerned. No matter who the author nor what the origin is of these fables, we may safely say that they were composed for a particular purpose before they were presented. They were most probably originally presented orally at banquets, they were addressed to a general audience, and their directness, simplicity, and universality of application indicate that their author (or authors) was keenly conscious of the cultural tradition of his audience. Most of the fables were written to suggest wise and proper human conduct, but some were written as brief satires on political and social situations.

Most of the fables employ animals as characters, and certain of these animals represent constant values; for instance, throughout the fables, the fox is presented as craftiness or cunning, the lamb represents helplessness and innocence, and the ass stupidity.

Herodotus points out that Aesop lived in Greece during the sixth century B.C., but it is probable that the fable was in existence considerably earlier than Aesop's time, being presented orally and passed on from generation to generation. Although the fables are now popularly considered children's literature, they were traditionally intended for an adult audience as well.

Little further needs to be said about the fables, but the teacher is again advised to manipulate the discussion of the fables so that the student may draw his own conclusions regarding the making of these stories. The study questions accompanying the selections in the student's packet should be used by the teacher to this end. Also, the Fables are readily accessible, and the teacher may wish to introduce further examples into the discussion.

D. Ovid's Metamorphoses

Ovid, although a Roman, draws heavily upon Greek mythology in composing the many stories which comprise his Metamorphoses. Ovid's purpose in writing this book was allegedly to record in story form the great supernatural changes which had taken place since the beginning of the world. It is here that Ovid begins his Metamorphoses, and it is his narration of this first change that is included in this section.

Ovid actually wrote down his stories; of this we are certain. And his stories were intended for the Roman society of his own day, a relatively "closed" society with which, again, the poet was intimately acquainted. Ovid's works were extremely popular with his audience, so much so that the Emperor Augustus, who was attempting to raise the moral standards of the Romans, saw fit to have Ovid exiled as an undesirable. Although Ovid drew heavily upon Greek mythology in the Metamorphoses, this was no hardship upon his readers, for his knowledge of the Greek myths was fully shared by his audience.

Although The Aeneid is studied at a later time, the teacher may wish to introduce it in a general way during the discussion of Ovid, for it, too, is an excellent example of a work executed in conscious anticipation of its presentation. Virgil, a contemporary and fellow-countryman of Ovid, set out consciously to provide Rome with a national epic in his writing of The Aeneid.

E. Conclusion

The purpose of this section is to acquaint the student with a second situation in which stories have been made. All of the selections included here are intended to provide the student with narrative evidence from which he may induce conclusions concerning one way in which stories are conceived, namely a situation in which the author, still an intimate part of the whole of society, composes his story in the anticipation of its presentation. While he is not necessarily present when his narrative is received by the audience, still he is not divorced from that audience and is able to anticipate the audience's reception of the narrative.

III. The Author Writes for a Limited Audience

A. Introduction

The third situation in which stories are created is that in which the author, because of the complexity of his society or possibly for other reasons, writes for only a certain segment of the whole society. This situation usually arises when the parts of a society find themselves more or less isolated from one another intellectually and economically. When an entire society is largely illiterate but shares a common cultural tradition, as in the case of the Greek society, the story-teller addresses himself to the whole of the society. But when one part of a society is highly literate and cultured, and another part of the same society is relatively illiterate and uncultured, the two parts necessarily have different story requirements. Illiterates must have stories sung or told to them, while those who are literate can read the stories for themselves. Furthermore, stories intended for a highly educated, and perhaps aristocratic, audience tend to reflect the tastes and preferences of that audience. The same is true of course of a story directed to any segment of a complex society. An author in such a society usually writes for that segment with which he is most intimate, and his selection and treatment of the subject matter are fairly explicit clues to the nature of the audience which he has in mind.

The selections which are presented in this section are intended to illustrate stories which are clearly directed to an audience limited in some manner, perhaps by social standing, by age, by occupation, by religious views, or by education. As the selections are read and discussed, any indications which seem to point to a certain audience should be observed first of all. Once the nature of the audience has been established, then the author's method of narration becomes much more significant.

B. "The Honeysuckle"

Marie de France was a French poetess who lived in the latter part of the twelfth century. Although French by birth, she spent most of her life in England and may have been a half-sister of Henry II. She translated some 103 of Aesop's fables into French under the title of Ysopet. But she is most famous for her Lais, written prior to 1189. These lays, which include "The Honeysuckle," deal with chivalrous love, enchantment, and folk themes. The following quotation from Denis Pyramus, a contemporary of the author, indicates the manner in which her lays were received by her audience, and also indicates clearly the type of audience for which "The Honeysuckle," at least, was written:

> . . . Dame Marie . . . turned into rhyme and made verses of lays which are not in the least true. For these she is much praised, and her rhyme is loved everywhere; for counts, barons, and knights greatly admire it, and hold it dear. And they love her writing so much, and take such pleasure in it, that they have it read and often copied. These lays are wont to please ladies, who listen to them with delight, for they are after their own hearts.

It probably would be best for the teacher to have the students read and discuss "The Honeysuckle," encouraging them to decide the probable nature of the audience for which it was written, before informing them of the contents of Denis Pyramus' statement. Attention to the nature of the characters, the delicacy with which their love affair is handled, and the circumstances in which they are caught should enable the student to reach the correct conclusions. The lay is a version of the Tristan and Isolt story, which has been told by many different authors. It would be interesting, if time permits, to compare this version with some other, perhaps one by Tennyson, Matthew Arnold, or John Masefield.

C. Chaucer's Worthy Knight

This sketch of the Knight is, of course, from the Prologue to the Canterbury Tales. The narration of the Knight's exemplary behavior and his modesty is most certainly intended for a courtly audience. The Knight in his manifold worthiness is intended by Chaucer to be a model of perfect Knighthood, whereby others might compare their conduct and perceive their shortcomings.

Perhaps the best way to begin the discussion of this passage is, after it has been read carefully and thoughtfully, to have the students point out the many ways in which Chaucer shows the Knight to be "worthy." Then they might be asked what group within Chaucer's society would be most concerned with the activities in which the Knight shows his worthiness. This question will be made easier if some information concerning the fourteenth century English society is introduced into the discussion before the question is asked. Such information may easily be found in any good encyclopedia, and the search for and reporting upon such information could be handled as a student writing assignment. Two or three students could work together on some one aspect of medieval English society, such as the medieval court, clergy tradesmen, farmers, etc. After sufficient information has been gathered, each group could present a paper to which the members of the group have all contributed. See the bibliography for books concerning medieval society that would be valuable for such a writing assignment.

Suggested Activity: Reproduce on the blackboard the first paragraph of "The Worthy Knight" written in Middle English. Have the students first pick out the words they can recognize without reference to the unit, then compare the Middle English with the translation. The extent to which the teacher will pursue this activity will depend upon his knowledge of the history of the language, but the student can be easily introduced to the obvious changes that have taken place in the language from the fifteenth century to the twentieth century through observation and discussion. The teacher may refer to the Seventh Grade Unit on Form Classes (Variants of the Verb) for additional material.

--from The General Prologue to the

Canterbury Tales

by

Geoffrey Chaucer

A Knyght ther was, and that a worthy man,
That from the tyme that he first bigan
To riden out, he loved chivalrie,
Trouthe and honor, fredom and curteisie.
Ful worthy was he in his lordes werre,
And therto hadde he riden, no man ferre,
As wel in cristendom as in hethenesse,
And ever honoured for his worthynesse.
At Alisaundre he was whan it was wonne.
Ful ofte tyme he hadde the bord bigonne
Aboven all nacions in Pruce;
In Lettow hadde he reysed and in Ruce,
No Cristen man so ofte of his degree.
In Gernade at the seege eek hadde he be
Of Algezir, and riden in Belmarye.
At Lyeys was he and at Satalye,
Whan they were wonne; and in the Grete See
At many a noble armee hadde he be.
At mortal batailles hadde he been fiftene,
And foughten for oure feith at Tramyssene
In lystes thries, and ay slayn his foo.
This ilke worthy knyght hadde been also
Somtyme with the lord of Palatye
Agayn another hethen in Turkye.
And everemoore he hadde a sovereyn prys;

And though that he were worthy, he was wys,
And of his port as meeke as is a mayde.
He nevere yet no vileynye ne sayde
In al his lyf unto no maner wight.
He was a verray, parfit gentil knyght.
But, for to tellen yow of his array,
His hors were goode, but he was nat gay.
Of fustian he wered a gypon
Al bismotered with his habergeon,
For he was late ycome from his viage,
And went for to doon his pilgrymage.

Glossary:

ferre - farther
Grete See - the Mediterranean
armee - armed expedition
bord bigonne - sat at the head of the table
sovereyn prys - supreme value
habergeon - hauberk
worthy - brave
wys - prudent
port - carriage or behavior
wight - person
verray - true
fustian - thick cotton cloth
gypon - tunic

D. Grimm's Fairy Tales

Two of the fairy tales collected by the Brothers Grimm are included in this section. Although these tales were collected and published in the early part of the nineteenth century, they were for the most part collected from people who had memorized the stories and had passed them down from generation to generation in much the same manner that the fables were originally passed down. But these fairy tales are essentially different from the fables. While the fables were designed for a universal audience within a "closed" society, these tales are obviously tailored to a specific group within a society. They would, of course, have an element of appeal for people throughout a society, but they are definitely shaped for and patterned upon the peasant. Numerous qualities apparent within the tales disclose their orientation in peasant life: the main characters are peasants, the reader's sympathy is always with the peasant characters, the stories often show a peasant overcoming his hard lot by means of luck, perserverance, or some supernatural occurrence. Hence, many of the stories reflect the peasant's conscious or unconscious dissatisfaction with his lot in life and his keen awareness of the qualities which one should possess and develop--bravery, perseverance, honesty, kindness, etc. The characters within these stories who reflect deceit, dishonesty, cruelty, etc., are usually royalty or rich land-owners. All of these features show themselves clearly in these two tales, and the students should have little difficulty in concluding the nature of the audience for which these are intended.

E. "The Hell-Bound Train"

This selection is a fairly recent mock-folk ballad. It is ostensibly didactic in intent, and its audience can best be inferred by considering what group is being presented with a moral lesson.

Actually, however, the matter is not quite so simple as this. The numerous occurrences of railroad terminology and the mere fact that the ballad revolves around a train ride would suggest that it would be most appreciated by rail-roaders. It appears, therefore, to be primarily a work song, that is a song to be sung by a certain type of worker. This ballad could be compared with "Casey Jones" and "John Henry," both of which are also work songs, though genuine folk ballads. The point is that "The Hell-Bound Train" is intended for a limited audience, and the students should have an interesting time attempting to determine the nature of that audience.

F. Conclusion

While the students have reached, at this point, the type of story-telling situation which is probably most familiar to them, they should now have developed a perspective from which they can more intelligently consider the making of a story. The three basic considerations should now be second nature to the students, so that they automatically consider the author's method of composition, the manner of presentation, and the nature of the audience. They should now realize that the making of a story is a complex matter and varies from age to age and place to place, according to the social situation which exists at a certain time and place.

TEACHING SUGGESTION: Material for a dictionary word study and language lesson will be found in the student packet preceding the material in A Christmas Carol.

IV. The Writer is Divorced from his Audience

A. Introduction

In the past section we observed a situation in which an author, because of the complexity of his society, is forced to write for that segment of a society with which he is most intimate. All authors do not, or can not, choose to limit themselves in this manner, however. Some writers attempt to reach a large part of their society, even though they cannot possibly know the nature or anticipate the demands of such an audience. Furthermore, in such a situation the author only partially shares the values of his audience. Many of our twentieth century authors have found themselves in this predicament: Theodore Dreiser, Sherwood Anderson, Richard Wright, Sinclair Lewis, Ernest Hemingway, William Faulkner. The list is almost endless of those who have attempted to reach an audience which was comparatively foreign to them. And the wrath which some of these experienced when their works first appeared, especially Dreiser, Anderson, and Faulkner, attest the real gulf which exists between a writer and a general audience within our complex society.

Some writers find it impossible to reconcile themselves to the fact that a large portion of their audience will fail to understand them or will resent their works; many are transformed into sour old men, and some admit the impossibility of their situation by committing suicide.

A few attempt to erase the gulf by turning to symbolism and allegory, and some, like Charles Dickens and Sinclair Lewis, have resorted to such primitive methods of communication as caricature and exaggerated emotional appeal.

In presenting this section, the teacher should discuss such problems in a general way and then instruct the students to be thinking about how an author might attempt to overcome these problems as they read.

B. A Christmas Carol

Dickens' classic story of Scrooge is the only work treated in this section of the unit, but the teacher may wish to introduce other stories which illustrate the same story-telling situation. Dickens' story has been chosen both because it rather obviously illustrates the point to be made and because the paperback edition is so readily accessible and inexpensive. Fortunately too, it is a story well-known to most students already.

The student packet contains numerous general and specific questions which are designed to guide the student in his formation of conclusions concerning Dickens' situation, and these should simplify the teacher's handling of the discussion. However, the teacher should anticipate one problem in particular. The fact that this story *is* so popular, that it has become almost hallowed, may cause the student to resist any close analysis of it. Any student who has read the story knows that Scrooge is portrayed undesirably, that he is to be hated by the reader, at least up to the point of his change. This is all in the story, after all. But to encourage a student to consider *why* Scrooge is presented in this manner or *why* Tiny Tim is such a pathetic character will no doubt be much more difficult. But the student, at least for the purpose of this unit, must be brought to realize that stories are often more than mere stories, that they are more than merely entertainment, although they must always be that as well. Scrooge and Tiny Tim represent, for Dickens, examples of the drastic social inequality of his day. Scrooge is a type character, not an individual, and the same is true of Bob Cratchet and Tiny Tim. They represent the human hunger and misery which result from the miserliness and selfishness of employers and landlords. What Dickens is attempting to do in *A Christmas Carol* is to persuade a society to change its very nature, and he is necessarily speaking to many people who do not share his views.

Faced with such a situation as this, Dickens "pulls all the stops" in an attempt to make himself heard and understood. He simplifies his characters until they have no, or at least very little, individuality. And he simplifies his plot until it turns upon the most basic human matters: hunger, warmth, and health. Evidently Dickens' felt that his chances of communicating successfully depended upon his presenting matters in such a crude and primitive fashion.

C. Conclusion

This section of the unit may, in some ways, be the most difficult to handle, for it demands that the students consider the story beyond its function as entertainment. We now read A Christmas Carol, as we now read Uncle Tom's Cabin, purely for its entertainment. But when these stories were written, they were intended to do much more than entertain. And, when we consider the "making of a story" we must necessarily consider why the story was originally written.

V. The Making of Lyrics

Following the materials on A Christmas Carol in the student packet are some materials on a series of lyric poems. These are provided to give students an opportunity to apply what they have learned about the "Making of Stories" to the "Making of Lyrics." The students can easily be led to the realization that the writer of a lyric poem must consider essentially the same things that the writer of a narrative must consider. In analyzing a lyric poem, just as in analyzing a "atory" situation, one must consider (1) the author's method of composing his poem, (2) the author's method of presenting his poem to his audience, and finally (3) the nature of the audience to which the poem is addressed.

The poems in this series can be placed in categories which roughly correspond to the categories of "story situations" developed in the part of the unit pertaining to narratives: (1) the poet composing as he recites, (2) the author composing before a special occasion, (3) the poet writing for a limited audience, and (4) the writer composing while divorced from his audience. The poems are not classified strictly within these sets of conditions for the composition and presentation of the poems. The students and teacher should work together in seeing how far each poem fits a certain set of conditions. To do so, the students will necessarily have to use the basic considerations for classifying the poems in these groups. The teacher should recognize that the lyric poem is even more likely than the narrative to fit the fifth classification discussed in the general introduction but not treated in the unit: the poet writing to express himself. Indeed, it has often been remarked that a narrative is "heard," but that a lyric is "overheard." The student should be able to determine pretty much how far that statement is true or false in relation to any particular lyric poem as he analyzes it in the context of this unit.

A CURRICULUM FOR ENGLISH

Teacher Packet

THE MEANING OF STORIES

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

THE MEANING OF STORIES
Grade 7

CORE TEXTS: Roger Goodman (ed.) 75 Short Masterpieces (New York: Bantam Books, 1961).

The teacher is advised to use only the recommended selections, as this text is used in several eighth-grade units.

SUPPLEMENTARY TEXTS: None

OUTLINE:

GENERAL INTRODUCTION

- I. Description of Content
- II. Objectives
- III. Articulation

BIBLIOGRAPHY

GENERAL AIDS

- I. An Introduction to the Teacher

SUGGESTED PROCEDURES FOR AND EXPLICATIONS OF LITERARY SELECTIONS

- I. The Haiku
- II. Allegorical Fables and Poems
- III. Symbolic Poems
- IV. The Fable and the Short Story
- V. Allegorical Stories
- VI. Thematic Stories
- VII. Composition Assignments

GENERAL INTRODUCTION

I. Description of Content

This packet outlines the objectives and articulation of the unit. Included are a brief bibliography, an essay on levels of meaning, suggested teaching procedures, and literary selections accompanied by questions.

II. Objectives

This unit on "The Meaning of Stories" is designed to follow the unit on "The Making of Stories" and should prepare students for reading stories for their thematic or figurative significance.

Students who have taken the literature course proposed for the elementary school may have had a certain amount of practice in observing non-literal significance in stories (cf. the unit on "The Door in the Wall"). However, they probably have not given the subject any systematic investigation. The unit on "The Making of Stories" sets the context for this unit in that it allows students to describe the social context which gives poetry much of its meaning. Art cannot be separated from its general place in a culture's social and religious conventions. And certain techniques for reading help point to the figurative (social, religious, philosophic,etc.) dimensions of literature. In order to understand literature, one must read closely and carefully. This unit teaches and requires close reading.

This unit is designed to help students (1) recognize that a story has significance beyond the plot level and (2) be able to state the meaning of stories. If the student is to fulfill the second objective, he must be given practice in interpreting symbols. He must be constantly alert to clues which reveal character and clues which reveal the nature of the character's fate. He must then be given practice in inferring the author's comment on human nature, ethical values, the destiny of man, or whatever. Naturally after a brief unit of this kind the student should not be expected to be an expert in the art of literary analysis. A few may, but for the vast majority of students, continual practice in both reading and analysis is necessary for mature interpretation. This unit, then, is intended only as an introduction to a particular and important phase of a continuing curriculum in which, at every level, students will deal with similar problems in the meaning of stories.

III. Articulation

The two units, "The Making of Stories" and "The Meaning of Stories," should prepare students to read the later seventh grade unit which deals with myth. These units should prepare students to understand the cultural as well as the symbolic or allegorical significance of myths. The skills students gain from their study of "The Meaning of Stories" will be invaluable to them in all future literature units and in the rhetoric units of the curriculum.

BIBLIOGRAPHY

Cleanth Brooks and Robert Penn Warren. Understanding Fiction 2nd. ed. (New York: Appleton, 1959). $5.00.

Caroline Gordon and Allen Tate. The House of Fiction (Scribner's, 1960). (pp. 437-458.) $3.25.

GENERAL AIDS

I. An Introduction to the Teacher

Levels of Meaning in Literary Works

A story or poem seldom has a single or "absolute" meaning; literature radiates significance, and this significance is conveyed through a variety of literary devices. Literature commonly, as medieval people put it, says one thing and means another. For example, a writer may employ irony in order to inform us of the cultural mores or political injustices of another society; or he may use allegory to convey a religious doctrine; he may invent his own symbols to represent a philosophical, aesthetic or scientific theory; or he may represent psychological phenomena through the use of archetypes. These various literary devices and the kind of meaning which tend to go with them may all be present in one story; in fact, a single event in a story may represent political, religious, and psychological principles, and may involve a complex use of allegory, symbol, irony and other devices which convey "non-literal" meaning. Usually, however, a writer focuses on only a few categories of meaning and a limited number of devices for saying what is not on the surface of what he says. In this way, he can achieve greater unity and emphasis.

The use of multiple levels of meaning in literature is one of the oldest techniques of story-telling. Many of the ancient Greek and Roman myths, for example, were not only exciting tales of heroism but symbolic representations of such religious concepts as death and rebirth, sacrifice, such virtues as fortitude controlled by wisdom and so forth. Even in very primitive cultures, one finds hero-tales that are not only believable on a literal level but instructive on a religious or ethical level. The use of figurative language and multiple levels of meaning attains a high degree of complexity and sophistication in the history of English literature. Chaucer, Spenser and Shakespeare made extensive use of techniques which create multiple levels of meaning; and the complexity of their techniques and ideas has, for centuries, rewarded careful readers with new insights into philosophical and political problems.

Many levels of meaning are possible in a literary work, because each writer makes use not only of conventional symbols and ideas but of his own personal inventions and ideas. However, some of the more common categories or levels of meaning are as follows:

I. Literal (plot) level:
the progression of events (real or imaginary), cause and effect, the relationships between characters, the relationship between a character and his environment.

II. Non-literal levels:

1. Religious
Look for characters who represent virtues or vices; characters who are godlike or demonic; animals and plants that are conventional religious symbols, such as the lamb, the serpent, the whale, the rose, the lily, the apple. Look for events that parallel Biblical events--the Fall of Man, the Flood, the Crucifixion, the Resurrection. Look for parallels of sacraments--baptism, communion, etc.

2. Political

Discover the political milieu of the writer and look for symbolic parallels of political figures, events, or theories. A satiric tone is often a cue to political allegory.

3. Psychological

Look for conventional Freudian symbolism or Jungian symbolism in very recent works (1920 and after).

Non-literal levels of meaning are conveyed through a variety of literary devices. The following chart may help to clarify some of these rather ambiguous and loosely-used terms.

1. Imagery--a broad term signifying figurative language in general, and metaphors and similes in particular. The term may also be applied to any highly descriptive passage in prose or poetry.

2. Metaphor--an implied comparison between two things, or between a thing and an idea. E.g.--"The moon, a luminous balloon, floated in the night sky."

3. Simile--a stated comparison between two things or between a thing and an idea. E.g.--"My love is a red, red rose."

4. Symbol--broadly, anything which signifies something beyond itself; a symbol may have more than one meaning; there are conventional symbols--those whose meaning is widely known (white=purity)--and private symbols--those whose meaning is not widely known (Yeats' use of fire to represent poetic imagination).

5. Allegory--a form of rigid symbolism in which the symbols usually have a clear and public meaning. In an allegory, characters are personification of abstractions--moral qualities, political theories, etc. They are usually part of an action which means on a second level throughout. Allegories are often instructive rather than merely descriptive.

6. Fable--a story, illustrating a moral concept, in which animals represent human beings.

7. Parable--a story constructed so as to show a parallel between its characters, actions and setting, and a lesson the speaker is trying to convey.

8. Archetype--a psychological term referring to those images which are universally present in myths, religions, and dreams. E.g. the cycle of death and rebirth, quest and reward, the goddess of

fertility, etc.

9. Theme--the central idea or thesis of a literary work; it may be stated directly or indirectly.

In addition to the above literary devices for conveying non-literal meaning, the writer has several other less tangible means of conveying his message. I. A. Richards, a modern critic, observes that meaning in literature is achieves in four ways:

1. Sense--what is said (this includes all levels of communication--literal and non-literal)

2. Perspective--the writer's attitudes toward his subject and what he says--solemn, playful, ironic, etc.

3. Attitude--the writer's attitude toward his audience--solemn, playful, ironic, etc.

I. The Haiku:

A. A composition introduction to secondary levels of meaning.

The haiku is introduced at this point in the unit because it forces students to write non-literal statements on which one object is compared to another not literally like it on the basis of an implied "non-literal" similitude or in which another object is made to stand for another or the same basis. Moreover, the following exercises in writing in the Japanese verse form called Haiku have been found to be very helpful in teaching disciplined composition. The Haiku (Hokku, Haku) is a highly disciplined Japanese verse form seventeen syllables in length. Introductory materials may be found in An Introduction to Haiku (Anchor Books) or in translations of Japanese Haiku in the Peter Pauper Press series.

(Previous to this lesson students must have attained an operational knowledge of figurative language--of such figures as the simile, metaphor, hyperbole, personification.) The class begins with an analysis of a sample Haiku. This leads to the formulation, in class, of the rules for the composition of Haiku:

1. There must be exactly 17 syllables of three lines, in a 5-7-5 distribution.
2. There must be at least one figure of speech (metaphor, personification, etc.)
3. There must be a reference to time.
4. There must be a strong word at the end of each line.

The students compose a few haiku together in class, working out the lines one at a time. Then each student undertakes a haiku of his own on one of several topics suggested by the teacher.

Other restricted forms which might be used for class compositional projects:

1. The Tonka--five lines, with syllable distribution of 5-7-5-7-7.
2. The Limerick--5 lines of anapestic meter; syllable distribution usually 9-9-5-5-9 aabba.

3. The French Triolet--8 lines abaaabab
4. The French Cinquain--five lines, with syllable distribution of 2-4-6-8-2.

When the students have produced their own haiku, the teacher will find that many have symbolic values which are open to wide interpretation. A class discussion of student-written haiku will readily lead to the concept that literary works convey meaning at more than a single level. Questions should be directed to discovering the connotations, tone, and symbol of the haiku.

When the teacher receives the poems she selects only those of promise for revision, probably only one or two from each student. Good follow-up activities are criticizing some contemporary Haiku recordings, putting out a class pamphlet of poems.

B. Analysis of content of haiku

In analyzing the haiku, it is best to start with the essential idea which the haiku conveys. One should first discover what object, idea, or quality is being described. Than if the poem is in the form of a comparison, one should discover the object, idea or quality to which the original term is being compared. Contemplate the similarities which exist between the two terms and then note which of these similarities the poet has chosen to "dramatize" in his poem. Perhaps the poet has chosen the most obvious similarities, or maybe he has chosen similarities which are not so obvious. One should consider why the poet chose the similarities that he did--was it for reasons of color? shock effect? harmony? humor? irony?

The haiku is a highly condensed, often cryptic, verse form; although the haiku may appear to be merely a brief description, it usually has a larger significance as well. For example, it may suggest the idea of man's relative insignificance in the universe, or it may exemplify the kind of spiritual calm that man should strive for. Whatever its message, the haiku asks that the reader "read between the lines." The primary way in which the haiku poet conveys his message is through metaphor. By using highly suggestive and connotative metaphors, the poet can say a great deal in only a few words; and the reader, attuned to the many significances of the poet's metaphors, comprehends the poet's ideas.

C. Explication of haiku:

Haiku #1. (See Student Packet on "The Meaning of Stories")

Here, a list could be made of some common connotations of the words summer and dragon.

Summer	Dragon
heat	fire
brilliance	evil
stillness	latent power
parched earth	monstrous size

(Note: Students will readily see why such connotations as "swimming pools" and "Dino the Dinosaur" are irrelevant connotations, but they may be added to the lists anyway, for purposes of comparison.)

Students will notice that the primary element of similarity between summer and dragon is heat. The word forever suggests the relentlessness of summer's heat: the reference to licking suggests that the heat is intermittent--perhaps a reference to day and night. The reference to earth reveals the enormous size of the dragon (i.e., the all-pervasiveness of summer). The main idea of the poem seems to be that no one escapes the burning heat of summer. Is this an accurate and realistic statement? Perhaps sun could be substituted for summer.

Haiku #2.

Here is a different view of summer. In order to compare this poet's treatment of summer with the above treatment, one could set up a chart such as the following:

Dragon	Swan
fire	peacefulness
latent power	white (purity?)
evil	gracefulness
monstrous size	silence
	water-loving

By comparing summer to a swan on the river, the poet conveys the idea that summer arrives gradually rather than abruptly. By associating the swan with "the spring rivers" the poet says that summer seems to "ride in" on the crest of spring, that we can see summer coming when spring is here.

The metaphor breaks down somewhat in the last line of the poem--does the swan or the river "warm the cool earth"? The latter makes the most sense, but if one assumes that it is the river that does the warming, then the main metaphor in this poem is somewhat inconsistent, the reader still perceives the poet's general idea--the idea of the gradual, graceful succession of the seasons.

Haiku #3.

This haiku express a fairly simple idea through a simple metaphor. Because of the rigidity and clarity of the metaphor, this haiku may be said to be almost allegorical in its nature.

Haiku #4.

Here, rockets are compared to daggers because the two share similar qualities--shape, motion, effects. The final line poses some problems: does man (who propels the rockets) intend to cause pain and destruction (as one who "propels" a dagger would)? To whom is the pain causes? It is, of course, ludicrous to think of space as sensate. Perhaps the word "painful" is used metaphorically to connote the disruption of natural order. Or maybe the idea of penetrating space is a distressing idea to the poet.

Haiku #5.

Here the poet has used personification quite successfully. Space is described as "a calm mother." The "little child" is the earth, though the comparison is not explicit: by leaving this comparison merely implicit, the poet stimulates the reader's imagination and draws him into the creation of the poem. The reader completes or "fills in" the central image of the poem.

Through careful choice of metaphors the writer has conveyed an idea of the harmony and beneficence of the universe. The use of the word "cradling" suggests the regular turnings of the earth, or perhaps the rise and fall of the tides.

Haiku #6

This haiku is somewhat more complex than the others because more than one metaphor is present. The three primary metaphors are space/mother, clouds/sand, stars/sleeping children. Our understanding of the poem depends on our familiarity with the legendary idea of the "Sandman"; here the role of the samdman is performed by "mother night" (space). The idea is that the mother (space) puts the children (stars) to sleep by dropping "sand" (clouds) on their eyes.

The perspective of the poem may cause some difficulties. Because most of us know that clouds are an aspect of the earth's atmosphere, and not a product of outer "space," we may have difficulty grasping the poet's image of space as a source of clouds. Nevertheless, the image is a rather interesting one.

Another problem may occur if the reader should momentarily identify the word stars with the phrase bits of sand--the central image of the poem would thereby be lost.

II. Allegorical Fables and Poems

At this point it will be well to begin with the analysis of the allegorical fables and poems included in the student packet. Interpretation of these is facilitated by the rigidity of the symbolic values.

The first few selections should be discussed by the class as a whole with the teacher giving a maximum of guidance. Following selections can be discussed by students in small groups (4-5) of heterogeneous ability. Be sure to include one bright student in each group. The teacher can give less guidance at this point. Finally students should examine a selection or two individually with a minimum of teacher assistance.

A. Composition exercises involving the fables.

Several kinds of writing assignments suggest themselves in addition to the haiku assignment at the beginning of the unit. The analysis of fables is a good starting point for students because the fables are usually short and the meaning of the characters and their action is usually quite apparent.

The students will probably be unfamiliar with the procedures of writing a careful analysis of a specific work. The teacher can help students begin by asking them leading questions.

For example, in the fable of "The Fox and the Grapes," the student must understand the following things: (1) what the fox represents, (2) what the grapes represent, (3) why the fox rejects the grapes, (4) how his rejection of the grapes corresponds to human behavior, and (5) the irony of his rejection.

The following procedures will help the students organize their ideas into a coherent analysis of a given fable. The teacher or the students may choose a specific fable about which they will write as a class. Ask the students to pose a series of questions which should be answered in the analysis. These questions should be similar to the questions suggested above. Ask each member of the class to compose a single opening sentence which will introduce the fable and state the purpose of the analysis. Read individual sentences aloud and have the class select the best one to write on the blackboard. During this procedure be sure that no student is singled out for adverse criticism; it is enough to praise the good elements of each offering.

When the first sentence is on the blackboard, follow a similar procedure until the composition is complete. The teacher can help the students keep in mind, as they analyze the fable, that there are two levels of meaning operating simultaneously in the fable--the literal and the moral. Have them trace the development of the moral concept as well as the development of the plot.

On the following day have the students select a second fable for analysis. This time divide the class into groups of four or five students, being sure to balance each group with bright and slow students. Ask each group to select a chairman and a recorder and then write an analysis using the previous class composition as a model. The chairman should keep the activity of the group moving and the recorder should be responsible for writing down the composition as it emerges. The teacher should visit each group to offer suggestions and encouragement. When the compositions are complete, each group may judge the compositions of the other groups, carefully pointing out the strengths and weaknesses of each. At the conclusion of these activities the class as a whole might be ready to formulate some specific criteria (e.g. methods of organization, questions to consider, etc.) for writing and judging similar analyses.

Finally the students should attempt an analysis on their own using the class-developed criteria and the models available from previous activities.

Students will have fun inventing their own fables; they should choose a point to be illustrated, animals which will make appropriate symbols, and action which will illustrate the point.

The class might make up a dittoed booklet containing analyses and original fables.

B. Explication of fables and allegorical poems

The Mouse Who Lived Under the Granary

The mouse represents the kind of person who wants rewards but is unwilling to labor to earn them. He shows off in order to win the praise of his friends but he attempts to gain this praise through cunning and deceit. He has no sense of true merit.

The mouse came by his wealth by chance (or, perhaps, divine providence)--he did not earn his wealth through honest labor. He wants his friends to think that he is the source of the bounty. By not giving credit to the true source of the bounty, the mouse is presumptuously trying to control fate (or, rival God).

The Learned Son

The son represents the slothful, proud kind of person who invents excuses to avoid doing his share of work. The son abuses his scholarly title when he selfishly uses that title as a license to avoid physical labor. The reason the fable does not tell of the father's reactions is that the fable is not concerned with the father--the purpose of the fable is to illustrate a moral point through the character of the son and the events that befall him. (Or, perhaps the fable does tell of the father's reaction--perhaps it was the father who placed the rake in the son's way, in order to teach him a lesson.)

In addition to providing the moral "point" of the fable, the rake also suggests biblical parallels, primarily the biblical aphorism, "Whatever a man sows, that he will also reap. For he who sows to his own flesh will from the flesh reap corruption; but he who sows to the Spirit will from the Spirit reap eternal life" (Gal. 6:7-8). (Note: the above aphorism is also applicable to the mouse fable above.)

Like most fables, this one pivots on irony and paradox. As the son accuses some "fool" of leaving the rake in his path, the reader sees that the real fool is the "learned son" himself.

The Fox and the Grapes

The grapes represent human desires and aspirations; in this version of the fable, it is questionable whether the grapes represent worthy or unworthy aspirations.

The fox, not wanting to admit that he was unable to reach the grapes, "rationalized" and said that they were sour; he was thus transferring his own weakness to the grapes.

This version of the fable presents a somewhat "watered down" moral: instead of advocating either perseverance or abstinence, the author counsels the reader to accept defeat without getting "too upset." Other writers have interpreted the fable in slightly different ways: (1) it is easy to despise what you cannot get, (2) some men blame their own weaknesses on circumstances, or (3) it is wise not to desire that which we may not have.

The Blades of Grass

In analyzing figurative literature, one should always ask why the author chooses the figures he does. Here, the symbolism is especially appropriate. The blades of grass, because of their great numbers, represent all the people of the earth; and because of their position in relation to other living things, they are a natural symbol for the lowly and humble.

God favors the one blade of grass because of its humility, because its good deeds were so spontaneous and natural that the blade of grass could not possibly have done good deeds for selfish motives. Because the other blades of grass are so eager to relate their merits, one infers that their deeds were done at least partly to advance themselves. This little parable teaches a lesson in humility.

The Wayfarer

Here is a poem which permits a variety of interpretations. One's reading of the poem hinges largely on one's interpretation of the phrase "singular knife." One needs also to clarify Crane's use of the term "truth": is it an absolute truth, or are there other truths, or other roads to truth?

The weeds may represent obstacles to truth. More specifically, they may represent illusions: the wayfarer later sees that the weeds are not weeds, as he originally thought they were, but knives. The wayfarer assumes that others have avoided the pathway to truth; the reasons are not clear--perhaps the other wayfarers did not recognize the path to truth for what it was, or perhaps, like this wayfarer, they were discouraged by the appearance of the knives. The phrase "singular knives" may mean that each knife was unique; the phrase may simply be synonymous with "single knives"; or perhaps each knife could be used only once. At any rate, it would seem that the knives could be used (symbolically) to destroy the weeds (illusions). Thus, the knives were not really a threat but an aid, not really an obstacle but a means of destroying illusions and progressing toward truth.

By "mumbling," the wayfarer reveals his cowardice and, perhaps, his sense of shame and failure. In saying, "doubtless there are other roads," he is hoping to find what he thinks will be an easier road to truth. The final lines of the poem are ambiguous, however. Does the poet intend to convey the idea that there is only one truth and one road leading toward it? Or does the poet say that there are various roads to truth--and, if so, are they of equal merit?

The Pardoner's Tale

In medieval Christianity, the religious context of the Canterbury Tales, the good man was the man who devoted himself to spiritual rather that earthly goals. Medieval Christians viewed the world as a hierarchy of love (called charity): at the pinnacle of this hierarchy was God's love for man the "marriage" of God and human nature symbolized in the Incarnation of Christ; somewhere in the middle of this hierarchy was the brotherhood of good men--those men who "loved their neighbor for the sake of God"; at the nadir of the hierarchy was that perverted form of love which was known as cupidity (the opposite of charity)--the love of earthly things for their own sake.

The three young men in the story are cupidinous and thus exemplify the "moral" of the Pardoner's sermon--Radix malorum est cupiditas. They are easily tempted because they have failed to view the things of the world in the proper perspective: food, drink, women and money are the false "gods" which govern the young men's actions:

> For they are foes of Christ and of the Cross
> Whose end is death, whose belly is their god.
> (p. 10)

If the young men loved God, they would see that the pleasures of the flesh are but momentary and not to be regarded as goals in themselves; but because the young rioters have made their primary goal the satisfaction of their fleshly appetites, they are immediately tempted by the eight bushels of gold. Through their overpowering cupidity, or avarice, the young men break the two precepts of charity--namely, love God and love your neighbor for the sake of God. Instead of loving God, they blaspheme and refuse to repent: instead of loving each other, they selfishly plot each other's murder. The youngest was stabbed by the other two, who then drank the poisoned wine prepared by the youngest.

All three brothers are guilty of the sins enumerated at the end of the tale--gluttony, lechery, hazardry (gambling), blasphemy, pride, and above all, avarice (cupidity). But each brother may be said to possess one of these sins to an excess. The brother described as the "worst" is avaricious: it was his greed that prompted him to set in motion the plan to steal the gold--the plan which untimately "backfired" and caused his death. The second brother is the one who negotiates with the "old man" to discover the whereabouts of Death so that the three of them can "slay this traitor Death." This brother is guilty of trying to conquer Death, not as a Christian (through faith and baptism) but as a pagan (through physical prowess). In Chaucer's time, this brother's sin would be termed the sin of presumption--a form of impenitence, the unpardonable sin. Because this brother seeks to conquer death by physical rather than spiritual means, he is doomed to failure; thus his attempt to slay Death only results in his own death. The youngest brother is in liaison with the devil; he plans to murder and never repent (p. 16)--he too is an example of impenitence.

In the tale, the inkeeper calls Death an "adversary" (p. 12). It is conventional to call Satan the "Adversary." By associating Death with the Devil, Chaucer has a special purpose in mind. The reader is to understand that Death is not only a figure representing the physical phenomenon of death, but a symbol for that evil part of man's nature which leads to his spiritual death as well. As in a great many medieval literary and artistic works, the characters and events in Chaucer's Pardoner's Tale have a literal as well as an allegorical significance.

The "crooked path" is an example of this type of allegorical significance: its symbolic meaning is derived in part from several Biblical explanations.

> . . .Prepare ye the way of the Lord, make
> his paths straight.
> Every valley shall be filled, and every
> mountain and hill shall be brought low; and
> the crooked shall be made straight, and the
> rough ways shall be made smooth;
> And all flesh shall see the salvation of God.
> (Luke 3: 4-6)

> The way of peace they /the ungodly/ know not;
> and there is no judgement in their going: They
> have made them crooked paths: whosoever goeth
> therein shall not know peace.
> (Isaiah 59:8)

The "crooked path" is the way of the ungodly; it leads to the symbolic city of Babylon--the city of confusion and sin. The straight path is the way of the godly; it leads to the symbolic city of Jerusalem, the city of peace and salvation.

The "moral" of the sermon is symbolically represented in many ways throughout the tale. The pardoner himself is an example of avarice: he admits his vice when he says:

> I preach no sermon, save for covetousness
> For that my theme is yet, and ever was,
> '_Radix_ _malorum_ _est_ _cupiditas_.'
> Thus can I preach against that self-same vice
> Which I indulge, and that is avarice.

And the three "young companions" are each guilty of avarice; because of their greedy natures and fleshly appetites, they are led to commit many evil deeds rioting, gaming, drinking, blasphemy, and finally, murder. The money which they find under the oak tree is a symbol for avarice; in the tale, the money symbolizes the "root" of their moral as well as their physical destruction--it is a symbol of their own avarice.

The tree which seems to grow out of the bushels of gold (symbol for avarice, the root of evil) is also associated symbolically with evil. When the old man tells the three brothers that they will find Death under this same tree, he is telling them, in effect, that the gold which they will find there will lead to their spiritual death. In contrast to this allegorical tree is the biblical "Tree of Life" in the center of the Garden of Eden. In medieval art, these two trees were often pictorialized in the following manner. The Tree of Life had up-turned branches and leaves; its fruits were virtues, the uppermost fruit being Charity; the tree was rooted in humility and grew out of the well of Grace which overflowed with four streams representing the four cardinal virtues--prudence, justice, temperance and fortitude. The Tree of Evil had drooping leaves and its fruits were vices, the uppermost being the fruit of lust; the tree was rooted in avarice and grew out of the well of earthly delight.

The medieval idea of the "old man" and the "new man" is derived from the teachings of Saint Paul (see Ephesians 4:17-32, and Colossians 3:1-25). The "old man" represents sinful man, the desires of the flesh; he is synonymous with the condition of Adam after the Fall. The "new man" represents regenerate man. The term signifies especially the spirit and reasoning faculties by which man may govern and control his passions; Christ is often called "the New Man." Through baptism, man can "put off" the "old man" in himself and be reborn in the image of Christ, the "New Man." Only through this means of bringing "death" to the "old man" can one truly find life. The old man in the tale can not die until this sacramental act occurs.

III. Symbol

A. Introductory exercise

If students appear to be ready for a direct attack on concepts of allegory, symbol, and theme in literary works, the teacher should feel free to omit the following exercise.

The purpose of this exercise is to familiarize students with the term symbol. Ask students what a symbol is. Allow the class to pose a working definition. Head several columns on the blackboard as follows: national, military, religious, political, and educational. Ask students as a class to suggest symbols which fall into one of these categories. Following this the class as a whole can fill in the other columns or the teacher can divide the class into small groups of equal ability to work the remaining categories of symbols.

At the teacher's discretion this activity might be followed by a discussion of which symbols are arbitrary or conventional and which are intrinsically related to their referents.

B. Explication of symbolic poems

The Lamb and The Tiger

Most of us are familiar with the phrases "innocent (or playful) as a lamb" and "fierce (or wild) as a tiger"; these are perhaps the most common connotations of the two words. In the Bible, the lamb has deeper significance, for Christ is called the Lamb of God. On a much more secular level, the tiger has recently become a popular advertising gimmick because of its connotations of power, ferocity, and daring. e.g. the Pontiac "wide-track Tiger."

In these poems, however, the lamb and the tiger have meaning somewhat apart from their more "popular" connotations. The lamb is identified with the child and they share the qualities of innocence, lowliness, tenderness. The nursery rhyme form of the poem helps reinforce this identification of the lamb with the child. In the poem, however, Blake also alludes to the Biblical "Lamb"--Christ, as an aspect of God, the Creator. Blake seems to use the tiger as a symbol for the cruelty and fear that lurk in the human mind, and to ask the question whether this cruelty is part of the divine mind which made the tiger. The urgent tone of the poem contributes to the awesome image of the tiger.

In the poem, Blake poses an age-old question when he asks "Did he who made the Lamb make thee?"

Cargoes

Each of the ships represents both a culture and a period in history. The first ship represents the richness of Middle Eastern culture in Biblican times; the second represents the fabled wealth of the Americas at the time of the Spanish explorers; the third represents twentieth century industrial England. The poet is rather heavily romanticizing the past, implying that in past cultures there was more beauty and richness and more leisure time. His language is slanted to reinforce this idea: such words as sunny, haven, sweet, stately, and the references to jewels and spices connote an exotic paradise that stands in sharp contrast to the dirty coaster butting through the Channel with its mundane load of coal, iron and cheap tin trays.

By focusing on only the more splendid aspects of the two past cultuers, the poet presents an extremely one-sided picture--similarly, his description of the British "cargo" fails to take into account the more aesthetic aspects of British culture. The poet is justified in pointing out the ugliness that surrounds an industrial economy, and in showing how "progress" sometimes ironically involves a great sordidness; but he exaggerates the "splendor" of the two past cultures.

The Listeners

In this poem the main figures and events are so highly connotative and so vaguely defined that the poem is open to many interpretations. In fact, it seems likely that the poet wrote this poem as a study in effects rather than as a demonstration of an idea; he has brought together an abundance of words and images which will have a haunting effect on the reader--e.g. the silent, dark forest; the "haunted house"; the peculiar solitude of the traveller; the "strangeness: in his heart; the echoing hoofbeats of his horse.

It is impossible to describe his experience precisely. He seems to be driven by a strange force to present himself at the house in the forest, as a token that he "kept his word." This "keeping of his word" seems to be more important than the fact that any witnesses are present to swear that he fulfilled his obligation. The poet hints that the "traveller" is the last man left on earth, by referring to him as "the one man left awake"; the reader is left to conjucture whether the poet is describing the end of the world or not--to confound matters, there is no hint of the cause of this destruction.

The poem can be read as a study in psychology. The traveller represents the man why has obligations to fulfill, "promises to keep." The listeners are there as representative of the men to whom the promises are made: they exist in a dark, mysterious place which suggests the strange and mysterious power which drives men to fulfill their obligations. In the final analysis, however, their existence is unnecessary; it is the act of fulfilling the obligation that frees the traveller from the driving force inside him. Although the poem has some psychological verisimilitude, the poet has romanticized his subject to a great extent, and much of the setting is rather empty "Gothic machinery."

Limited

Webster's New World dictionary gives the following definition of the word limited: "Confined within bounds; restricted; circumscribed; narrow." The limited express is a train which carries only a limited number of passengers (here, "a thousand people") or makes a limited number of stops (here, probably no stops between Chicago and Omaha).

Sandburg uses the train and its progress as a symbol for life. In the third sentence, he states clearly that life, like the train, has "limits." The poet recognizes that the destination of all people is death and obscurity but the man going to Omaha does not seem to possess this larger understanding: in saying that he is going to Omaha, the man reveals his own philosophical "limitations." Sandburg seems to imply that most of the other passengers are of "limited" understanding too.

IV. Thematic poems

Auto Wreck

In this poem, death is portrayed by means of naturalistic symbolism; the poet describes a situation in which ordinary events take on symbolic significance.

The first two stanzas are primarily descriptive. In the third stanza the poet indicates that this is a poem not only about death, but about the effect of death upon the living. In the fourth stanza, he relates the immediate situation to "universal" philosophical questions.

The poet says that death by war, disease, suicide and stillbirth can be explained somewhat scientifically. War deaths result from deadly missiles aimed by human beings bent on destruction; suicide has psychological causes; stillbirth and cancer have physiological causes. But the cause of the auto wreck is unknown; it does not result from human motivation nor does it seem to be the result of natural causes. Thus, man is helpless against the element of chance, or accident, in life. Physics operates on the basis of prediction, but events such as these are unpredictable. We cannot foresee the conclusion, or "denouement," of a chance event; accidental death cannot be understood as other forms of death are understood.

Grass

The places named in the poem are scenes of historically significant battles. As time passes, passengers on trains speeding through these famous sites must be told the place-names and informed of the significance of the places. The events have come to have a psychological as well as an historical distance. In the poem, the train, as well as the grass, represents time and the tendency of time to obscure the pain and grief of war. The train represents the passing of time and the grass, in covering the graves of the dead, symbolizes the way in which "time heals all wounds."

Sandburg uses irony when he has the passenger say, "Where are we now?" The phrase suggests the passenger's indifference, or perhaps naiveté, to the pain of war; it also hints that "we" (humanity in general) are no more peaceful now than we were at the time of the battles of Waterloo or Gettysburg.

Fire and Ice

Fire and desire are both "consuming" phenomena. Since the word desire is not modified in the poem, it seems probable that Frost uses desire in a very general sense to signify anything from love to greed. At any rate, he seems to focus on the destructive rather than the creative powers of desire. The words "cold" and "coldhearted" have been used so often to describe the hostile person, that they have become almost hackneyed. The association between cold and hate may have evolved in part from the observation that winter cold destroys or "kills" much plant life, animal life and even, at times, human life. Since the essence of hate is the desire to destroy, hate and cold may be said to have similar qualities.

The Bible prophesies that the heavens and the earth shall be burned up at the time of the second coming of Christ. (See II Peter 3:10-12) And anyone contemplating the enormous destructive powers of nuclear warfare can visualize the world being literally destroyed by fire; thus, "desire" in the sense of intense greed, nationalism, etc. could lead to the "destruction" of the world. One cannot imagine the world literally ending in ice, except in the event of glacial inundation or some mysterious dissolution of the sun. Ice seems to be used almost entirely symbolically in this poem, and the reader can imagine, to some extent, the people of the world destroying themselves with hate.

Parting Gift

Such "gifts" as the island of Capri, the crusty cherry pie, the Metropolitan Tower, represent those aspects of western culture that modern advertising agents have made into "mouthwatering" and valuable commodities; they are the "status symbols" of western culture, as are the somewhat romantic and often vaguely defined ideals of "heaven," "happiness," "beauty," and "love."

Against this background of conventional ideals and status symbols, the poet places her own "valuables"--two diminutive articles whose value or significance no one could ascertain. In doing so, she is rejecting the conventional "parting gesture" and "token of love" in favor of a strictly personal expression of affection.

In requiring her lover "never to look inside," she is asking that he accept her "gifts" unquestioningly and never inquire of their significance. Indirectly, this admonition applies to the reader too.

This poem creates a certain problem. Though the poet seems to ask the reader not to question after the significance of her tokens, she very carefully assigns to these tokens qualities which are highly connotative and which, therefore, excite the reader's imagination. One looks for some esoteric or magical significance in the mouse-ear purse containing a little image of the world; and one ponders the symbolic meaning of "seven" and "blue"--both of which suggest religious symbolism. Thus the poet seems to be rather devious in her intention--and rather "cute" in her presentation. All in all, a second rate sentimental--or rather silly--poem.

The Heart

This poem is an exercise in the application of a single symbol whose meaning is defined in the poem. The creature in the desert seems to be a psychological symbol for that elemental part of man which is both masochistic ("I like it because it is bitter") and egotistical ("I like it because it is my heart"). The reference to the desert and to nakedness places the "creature" against a barren background, suggesting that the creature's (i.e. man's) behavior is that which remains when all conventions and affections are stripped away. On a more religious level, the poem may be regarded as an illustration of man's secret affinity to and love for his own sins (his "bitter heart").

A Learned Man

This little parable illustrates both the fallibility of man and man's tendency to wish to appear infallible. The learned man represents intellectual presumption; the "I" of the poem represents those who put their faith in human "gods" rather than in divine gods. The poet seems to imply that the tragedy that occurs to the speaker of the poem is that which will occur to all who follow his pattern of behavior.

The Sick Rose

The theme of this poem is the transitoriness of beauty. The rose, appropriate and traditional symbol for beauty, is pictured as vulnerable to "the invisible worm," a symbol for all causes of decay and death. The worm is called "invisible" in order to distinguish it from any specific worm which might kill the rose; one might say that the "invisible worm" is a symbol for time. The reference to the worm "flying in the night in the howling storm" gives an air of mystery to the already perplexing question of why all earthly beauty dies. By associating beauty with joy (line 6), the poet brings into sharp focus the pathos of transient beauty. By calling the rose "the dark secret love" which the worm seeks out, the poet further emphasizes the irony and pathos of the rose's "death."

V. The fable and the short story

Ant and the Grasshopper

In the fable the industrious ant is rewarded with a full larder and a comfortable existence. In the short stories, however, fate interferes with the orderly system of material rewards and punishments. The stories do not prove the fable wrong; instead, they add a new dimension to the fable by pointing out that virtue does not always result in material reward. In fact, the short stories seem to preach a corollary "moral"--namely, that the pursuit of material comforts, especially when coupled with a self-righteous attitude, often leads to disappointment and frustration.

VI. Allegorical stories

Mr. Andrews

First of all, Mr. Andrews expects to receive salvation; second, he hopes for "an individual life to come," a life in which he continues to have unique characteristics. In both his expectation and his hope, he demonstrates a lack of humility and a refusal to enter into a purely abstract world. Mr. Andrews is somewhat disconcerted to discover that a Moslem, who has murdered men, plundered villages, and had three wives, is headed toward the same heaven that he, a righteous Christian, is; but in a moment of brotherly love, Mr. Andrews vows to try to help the Moslem gain entrance into heaven. The Moslem, possessed by a similar sentiment, wants to "save" the Christian. Both are profoundly moved by this mutual show of concern.

The heaven which they enter is not the conventional Christian heaven but a heaven for all of the god-worshipping religions of the world. The heaven does not seem to function according to any one system of values; the men are allowed to come and go as they please and to dress as they please; gods of all religions, even those "ugly determined gods who were worshipped by a few savages," were allowed within the gates of heaven; and "no aspiration of humanity was unfulfilled." This picture of heaven suggests that heaven is not much different from earth; even the promised virgins "ogled" with far from heavenly coal-black eyes.

Mr. Andrews and the Turk are disappointed in heaven because there is "no great happiness, no mystic contemplation of beauty, no mystic union with good." They yearn for the infinite but their heaven seems all too finite and material. They recall that the most wonderful part of their journey to heaven was the moment at the gate, where they demonstrated their brotherly love. They decide that they will leave the gates of heaven and search again for that mystical sense of unity. Once outside heaven, they enter the "world soul," the abstract force of love and wisdom that pervades the universe.

The allegorical meaning of the story is that god-centered religions tend to be overly materialistic and ultimately unsatisfying; the better "religion" is that which holds forth no anthropomorphic god but, instead, the abstract ideal of brotherhood and love. Forster's ideal is the immersion of the individual in a mystical union with the souls of other men and with the force of love in the universe.

The Chaser

The old man is an apothecary specializing in esoteric poisons, tonics and potions. The old man seems to believe that money can buy anything from love to death: hence, his high price on the poison, and his remark that wealthy young people do not need a love potion. The love potion that he sells will transform the young man's beloved into a totally devoted, but also totally possessive, lover. The old man wishes to please his young customers so that "they will come back, later in life, when they are better off, and want more expensive things." The macabre implication of his statement is that this young man, so eager for the love potion now, may wish to purchase the poison later on--after he has become disillusioned with his "ideal lover." The poison is the "chaser" with which one "washes down" the effects of the love potion. The story teaches a lesson in the vanity of human wishes.

God

This short story is a parody of sentimentalized religion; it illustrates the absurdity of the "touched heart" of the sentimental believer and the absurdity of the idea of a "rosy" god.

In the first paragraph, Senka is characterized as a roguish "daredevil" why patly denies that God exists. The reason for his disbelief seems to be the simple fact that he has never actually seen God; as soon as Senka sees Mizumin, his agnosticism dissolves and he seems to accept the idea that Mizumin is God. Senka's belief is secured, however, when Mizumin suggests to Senka that the two of them will share the effects of his bride's handsome dowry. Thus Senka's belief is reinforced by Mizumin's promise of a reward. However, when the bride rejects Mizumin the reward is made inaccessible; and Senka is plummeted into a kind of hell (the murky inside of Mizumin's boot). Inside this "hell" Senka becomes afraid, and pleads for God's mercy. Zamiatin has designed Senka's actions in such a way that they are a parody of the actions of the shallow and superficial believer: Senka won't believe in God until he sees him; then he loves him for selfish reasons, hypocritically going through the motions of true piety; then, in a moment of fear, he subordinates his own will to God's and pleads for mercy; and finally, when he is "saved," he can't find grand enough words to praise the workings of God.

Mizumin, on the other hand, is sketched in such a way as to make fun of the idea of the wonderful and all-benevolent God who is created in the image of man. He is portrayed as a big, bumbling, slightly effeminate character who wears a rosy calico shirt, loves to knit, and prefers the pretty goldfinches to the practical rubber boots. When he sends Senka to "hell" it is completely inadvertently: there is no "Judgement" involved.

The vast contrast between Senka's conception of God and the "god" himself can be seen in the final lines where Senka lauds the greatness, mercy and power of God and God, overcome with his own problems, sniffles into the tail of his rosy-colored shirt.

The Riddle

To the grandmother, the oak chest is a symbol of the past: it is older even than her grandmother. To the children it is the lure of secret and forbidden places: it arouses their imaginations. As they give in to their childish whims they open the forbidden chest and disappear into it. They disobey the grandmother partly because she has made the oak chest so mysteriously enticing; thus, to the reader, the children represent not real children but the quality of childishness. To the grandmother they represent her only tie with youth; the chest stands for the dead past, but the children represent, she hopes, indomitable youth. The disappearance of the children is another symbol (cf. Blake's "The Sick Rose") for the transience of youth and beauty. The last paragraph implies that beauty and youth "live" only in the mind's memory, and even then the vision is fragmentary and obscure.

VII. Other stories with non-literal levels of meaning

A. While fables and allegories have symbols which interlock to make a statement, many stories convey levels of meaning beyond the plot level without the use of symbols. The discussion of such stories might well begin with reference to T. V. Westerns in which the good hero--a man beyond the temptations of liquor, money, lust--conquers the villain who is precisely his opposite--a man fallen to the temptations of liquor, money, and lust.

B. Stories which are less obvious and less trite in their morality but which make statements about the nature of man in the universe are as follows:

1. Bjornson's "The Father" and Perez's "If Not Higher" make statements about humility.
2. Ray Bradbury's "I See You Never" presents a man in an environment which he likes but whose forces are beyond his comprehension.
3. "The Doctor's Heroism" is a sarcastic comment upon science which places knowledge above the value of human life.
4. Goldsmith's "The Disabled Soldier" is a protest against the disinterested treatment offered British soldiers by their government. At the same time the story comments that those who know adversity somehow grow immune to it.
5. Zweig's "Kong at the Seaside" is a story of a boy and a dog--a story which observes that one must have a certain level of material well-being before one can indulge in human decency. On the other hand, when enough material goods have been accumulated, human decency can become a matter of whimsy.

VIII. Composition Assignments

The student may be presented a problem and asked to discuss it in a brief composition, but the student should not be asked to write on specific problems until he has had oral experience in discussing and analyzing similar problems. Some examples are listed below.

A. What is Maugham's interpretation of the "ant and the Grasshopper" fable?

b. What are the allegorical implications of a particular story?

C. What levels of meaning exist in a particular story?

A CURRICULUM FOR ENGLISH

Teacher Packet

MYTH, PART I:
THE CLASSICAL MYTH

Grade 7

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MYTH, PART I:
THE CLASSICAL MYTH
Grade 7

CORE TEXTS: Hamilton, Edith, *Mythology* (Mentor Books, 1963.) 60¢

Recommeded selections:

The Beginnings: how the world and mankind were created; the Titans.

Olympian gods and goddesses:

Greek	Roman
Zeus	Jupiter
Apollo	Apollo
Ares	Mars
Poseidon	Neptune
Hades	Pluto
Hermes	Mercury
Hephaestus	Vulcan
Hera	Juno
Artemis	Diana
Athena	Minerva
Aphrodite	Venus
Hestia	Vesta

Two great gods of earth:

Demeter	Ceres
Dionysius	Bacchus

Heroes: Perseus, Theseus, Hercules, and Jason

Gods and mortals:

Pyramus and Thisbe
Baucis and Philemon
Orpheus and Eurydice
Cupid and Psyche
Pygmalion
Phaethon
Pegasus and Bellerophon
Daedalus and Icarus
Narcissus

The Trojan War: the judgement of Paris; the war; and the fall of Troy.

NOTE: Teachers should add other myths as they see fit for their individual classes, or they may wish to omit some of these.

SUPPLEMENTARY TEXTS: Ovid, Metamorphoses, (Mentor Books, 1958.) 75¢

Recommended selections:

Book I, pp. 30-39.
Book II, Mercury and Battus, p. 76.
Book VIII, Baucis and Philemon, p. 234.
Book XI, Midas, p. 301; Sleep, p. 315.
Book XII, The Trojan War Begins, p. 324; The Death of Achilles, p. 342.
Book XIII, The Dispute over Achilles' Armour, p. 346.

Many junior high anthologies include A Midsummer Night's Dream. The Pyramus and Thisbe dramatization from Act V could be read.

Cather, Willa, O Pioneers! The chapter entitled "The White Mulberry Tree" is an excellent parallel for the Pyramus and Thisbe story.

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III. Articulation

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II. Style

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II. Language
    1. Greek Roots and Affixes
    2. Vocabulary
        a. Proper Names
        b. Vocabulary List
        c. Phrases of classical origin

III. Composition
1. Expository
2. Creative

IV. Conclusion of the unit.

EXTENDED ACTIVITIES

I. Audio-visual aids
1. Films
2. Reproductions
3. Music
4. Ballet

11. Learning Activities
1 . Related poetry
2. Projects
3. Supplementary Activities

111. Sample Objective Tests
1. Fill-in
2. Matching and Multiple Choice
3. Indentification Quiz

IV. Table of Zeus' marriages

V. Bibliography for supplementary student reading

GENERAL INTRODUCTION

1. Description of Content

These materials are so collected and arranged as to allow the teacher to relate previous reading to the classical myth and to encourage the students to read and savor each myth for its own sake as well as its thematic and allusionary influence upon literature. If the teacher will familiarize himself with the following condensed material and read as widely as possible from the bibliography he will have no difficulty in presenting the background and supporting material which will enhance the study of the classical myth for his students.

The Teacher Packet includes statements of objectives and articulation; an annotated bibliography for the teacher; brief essays on several important aspects of myth which will be helpful background for effectively presenting the material; and a number of suggestions for procedure and extended activities. The suggested procedures are organized under the headings "Literature," "Language," and "Composition," in accordance with the aims of the Nebraska Curriculum for English. The generous number of ideas for additional activities should not be allowed to distract the teacher from the primary objectives of the section, but should permit him to select activities suited to his particular class. Sample objective tests, a table of Zeus' many marriages, and a copy of the bibliography for students' supplementary reading complete the packet.

II. Objectives

The reading of classical myths should allow seventh graders to analyze stories rather foreign to their experience, to interpret their picture of human-divine relationships, and discover their figurative content. The importance of Greek and Roman mythology in subsequent western literature is self evident. The seventh grader's familiarity with the classical myths will determine the extent to which much of his later study of literature, both during his school years and after them, will be meaningful. Students should be shown how authors, artists, and musicians have made direct use of myths and how they have adapted themes, characters, and stories from classical mythology to their artistic purposes. Classical myth is a vehicle for allegory-a picture of what makes life meaningful, and it is used as such by later writers. The student should be encouraged to appreciate myth as explanatory of a culture. Because of the close ties which connect classical myth to classical religion and philosophy, the pattern of Greek and Roman belief can be illuminated through the study of the material included in the unit. Moreover, since Christian culture and so called "rationalistic" and romantic cultures have made extensive use of classical myth as an allegorical vehicle, the values of later religious and ethical systems are frequently displayed in literature through the vehicle of classical myth.

The classical myth is an excellent source of vocabulary. Students should become familiar with names and places in classical mythology and with the tremendous fund of English words which are derived from the language of classical mythology and from the classical languages generally. (an oblique emphasis upon capitalization falls very naturally into this unit).

III. Articulation

The relation of classical myth to the rest of the curriculum is a very close and important one. It is impossible for students to become truly literate members of our culture unless they are familiar with the two great ancient civilizations upon which it is founded, the Greco-Roman and the Hebrew. This unit deals with the Greek and Roman literature; it is immediately followed by a study of Religous Literature." Hebrew is studied last in the sequence studying religious literature.

Much of the literature which the students will meet in future units requires a knowledge of the classical tradition. Especially closely related to this unit are the following units:

Eighth grade:	The Making of Heroes The Epic Hero
Ninth grade:	The Epic The History of the Language Comedy
Tenth grade:	The Leader and the Group Tragedy

Twelfth grade: Shakespearean Tragedy
The Christian Epic
Satire

This is the first section of the central unit of the entire curriculum on myth. Students have been preparing for it since the third grade, in such units as:

Third grade: King Midas
Clytie and Narcissus
Icarus

Fourth grade: Theseus and the Minotaur
Arachne
Phaeton

Fifth grade: Ceres and Proserpine
Atlanta's Race
Jason
Hercules

Sixth grade: Children of Odin. Norse myths are seldom parallel to Greek myths, but they have come down to us from an analogous oral tradition.

Previous seventh grade units in this curriculum have also prepared for the study of classical mythology. "The Making of Stories" has led the student to understand the construction of narratives. This information should be reviewed now because of its importance to the study of the myth.

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The items which are "plussed" deal with post-classical traditions of mythological interpretation and their relevance to literature.

II. Myth and Meaning

The question of what the classical myths mean and meant is a vexing and complicated problem, perhaps partly because we are pretty much cut off from cultures in which myths mean much of anything. A modern Western person has to acquire a fairly complete sense of familiarity with other groups and times, with their pre-scientific ways of viewing nature, their religious sense and their interest in the fictional representation of cultural values, in order to understand the myths. Three of the possible functions proposed for myths, as they exist in cultures where they are objects of belief, appear to be somewhat tenable:

1. First, myths tend to picture *reality as the group knows it* in the same way that children's literature tends to picture nature as the child knows it.

2. Second, myths tend to picture the *values or ideals toward which the group would move*. They do this in something of the way in which the literature of children makes concrete the abstract. This is why myths take such a prominent part in civic and religious ceremonials.

3. Finally, myths tend to picture *whatever is holy to the group*.

There is some interesting discussion of this last point in Cassierer's *Language and Myth* and a related discussion in Rudolph Otto's *The Idea of The Holy*. The sense of the holy is not identical from society to society and may not be confined to a weekly religious service dedicated to a single deity, to a single occasion on which "holiness" may be experienced. In some cultures many human and natural events appear to be perceived as surrounded by a kind of supernatural nimbus. Whether this kind of perception has anything to do with the origins of myths which are not nature myths, whether it explains their hold upon peoples when the stories are objects of rather literal-minded and, to our minds, inunderstandable belief, scholars do not know. However, this is one of the more persuasive views of the origin of some myths and their meaning to cultures where they are believed. In order to know how a myth communicates meaning, one needs to know not so much where a myth came from as what it meant to its particular group and time. This may have little to do with its genesis. Nevertheless, the genesis of myths has become the object of extensive scholarship. Myth absorbs modern anthropologists, psychologists, and literary critics. Its world is different. It bothers them. It probably bothers us. Greek myth makes us uncomfortable because it seems to be connected to religious feelings which are not ours, with values, and ways of perceiving which are foreign and which we cannot appreciate, or which we must appreciate from some distance; the sense of the holy which appears in it disturbs us, perhaps because we have spent a good deal of our collective intellectual energy in trying to remove the sense of the "numinous" from history. Perhaps because Greek myth disturbs us, we are tempted to make it dependable, to rationalize it. One of the ways of making it dependable is to say that it arises from a simple misunderstanding of language. If I say that "The North Wind carried someone down the street," and someone misunderstands me and thinks that I mean "The person, North Wind, carried someone down the street," then according to the linguistic view of the origin of myths, the someone who misunderstands is making a myth. Myths do more, of course, than personify misunderstanding, else they could not so inform the cultural life of a people, its sense of what is good and what is evil, of the origins of things and their destiny. Myths picture what the group knows and wants, a function beyond the reach of simple misunderstanding. Another way of making myths dependable is to associate them with a kind of "fabulous life" which we do know, that of dreams. Dreams present us with chimeras; so do myths; and since dreams are presumed to well up at the promptings of subconscious desires and fears and/or a "racial" memory, myths are presumed to do the same thing: to give body to a collective dream life, to dramatize our neuroses and so permit us to deal with them. Such ideas underlie the differing explanations of mythic literature offered by Jung, Freud, and Mr. Joseph Campbell (The Hero with a Thousand Faces). The schema for interpreting myths set forth by Freud, Jung, and Campbell are ingenious, and flexible enough to suggest profundity, but they do not help one understand either the original meaning which myth had when it was literally believed, if serious historians of myth are to be regarded, nor do they help one to understand what Greek myth has meant to later cultures.

Myth is not, as we or the most post-sixth century Greco-Roman writers understand it, generally the object of literal belief. It was very early "rationalized" but in a fashion stylish today. The Greco-Roman pantheon rather early in the history of Greek culture as we know it became a pantheon which was regarded more as manifesting the nature of truth under the cover of the fictions about it than as embodying, in any literal sense, the actual nature of the divine. At least this was the case in sophisticated philosophic and literary circles where Destiny, Fate, the First Mover, and single "Gods" were said to rule the eternal cycles of nature and where Mars, Venus and such characters became allegories for ideal and despicable patterns of behavior, for natural processes, and for historical events. When myths ceased to be sources of literal truth, they did not cease to have a significant function. Socrates, who everywhere treats the gods and their stories as moral fables, could properly say that he respected the gods though he quite clearly believed in them in a fashion different from that in which the modern orthodox Christian, Jew, or Moslem believes in his God.

To understand the meanings of myths as they are used in post-Homeric literature, one must be sensitive to the ways in which the public symbolism of the myths evolves from age to age. Take Venus, for example. Venus to Socrates is, of course, the Goddess of love, but she is an allegory for particular forms of love; in the Symposium, she is a double love which leads, on the one hand, to generation, and on the other, to a contemplation of ideals. In Virgil, she is the protectress of the Julian house and of the love which informs the pax romana.

The suggestion that classical myth was allegory to classical people, was read as allegorical by them,may come as something of a surprise. We are not accustomed to regarding classical writings as allegorical for we tend to want to assign allegory to a supposedly unsophisticated medieval culture and to assert its unpopularity in classical times and during Renaissance times when, it is asserted, the classical myths were understood in their classical, nonallegorical sense. It may be sobering to recall the evidence put together by D. W. Robertson and the sources on which he draws:

> Yet another prejudice of a historical character answers that allegory is a medieval invention discarded by a non-allegorical Renaissance when it revived a non-allegorical antiquity. As a matter of fact, medieval allegory as a literary device (as distinct from scriptural allegory) represents a continuation of techniques which had been developing in antiquity since the sixth century B. C. [1] The growth of allegory in the classical world has recently been sketched by Jean Pepin,[2] and though detailed studies have yet to be made, the importance of literary allegory in antiquity cannot now be denied. By the time of imperial Rome, Cumont assures us, ["no sophisticated soul any more took the myths according to their literal sense."][3] Every myth had its physical or moral application, since it was, by definition, a 'lying discourse figuring forth a truth.' Stoics, Neo-platonists, and Neopythagoreans found their own doctrines in the myths of the poets, assuming that the gods revealed their mysteries in an obscure way and that the discovery of the secrets thus concealed was a source of pleasure as well as profit. The result of these efforts, however misguided they may have been, was to preserve the literature of the past and to give it a contemporary relevance. That the humanists of the Renaissance did not hesitate to allegorize and even to produce popular manuals of mythography to assist the process has been sufficiently demonstrated by Jean Seznec.[4] It is not, therefore, feasible to cite either antiquity or the Renaissance as generalized precedents for a modern distrust of allegorical methods. As a matter of fact, there is a continuous

> tradition of allegorical theory and practice extending from the sixth century B.C. well into the eighteenth century. During these centuries, of course, the tradition underwent many modifications, adapting itself to a wide variety of stylistic and cultural changes. The most important of these changes was the introduction of Christianity, which brought with it an allegorical method of its own.

[1] On the beginning of Greek allegory, see Jerome Carcopino, *De Phythagore aux apotres* (Paris, 1956), p. 208, note 128.

[2] *Mythe et allegorie* (Paris, 1958), pp. 86-214.

[3] *Recherches sur le symbolisme funeraire des Romains* (Paris, 1942), pp. 2ff.

[4] *The Survival of the Pagan Gods* (New York, 1953).

[5] D. W. Robertson, *Preface to Chaucer*, p. 289.

The allegorical significance of the myths change from period to period and group to group as they find place in classical times in Stoic, Pythagorean, Platonic, or Neo-Platonic works, as in Christian times they are used for Christian moral purposes by fourth, fifth, and sixth century poets and mythographers, as they are endowed with a kind of Christian theological meaning by high Gothic and Christian poets and mythographers, as they are given a Platonic-Christian overcaste by Renaissance poets and classicists. In Romantic times, the "classical myths" dealing with rebellion against the Gods and various kinds of love are used to symbolize Romantic conceptions of the meaning of political rebellion, the meaning of private religious experience, and the content of "mystical" sexual love. In the twentieth century, the myths are first endowed with psychoanalytic meanings as the symbols of various kinds of hidden compulsions which push man to behave as he does.

Since most of the poetry which students read which makes use of classical myth for allegorical purposes is poetry which comes from late classical and Christian times or poetry which uses myths in a fairly private and personal way, it may be well to outline what some of the myths meant to some late classical and Christian commentators on them, bearing in mind that the outline is an oversimplification and does not apply to romantic and modern uses of myth. We explain the myths in the order in which they are studied in the packet:

(1) Zeus-Jove, is usually a God (or Destiny) figure;
(2) Hera, for memory, or, in other myths, for air;
(3) Athena-Minerva, for wisdom, as is also Apollo;
(4) Diana, for chastity or fickleness ("The inconstant moon") or the pains of childbirth (Latona).
(5) Venus, for the power of concupiscence in man (Christian *original sin*) or for the creative love that moves the sun and all the other stars, the natural attraction which binds nature together in harmony or binds man to his creator;
(6) Hermes-Mercury for thieves or merchants who are under their tutelage (he also stands for eloquence because he speaks for the Gods.)

(7) Vulcan, for fire;
(8) Eros, blinded, for the unreasonableness (the blindness or the unsteadiness) of prurient lust; Eros who loves Psyche is spiritual love.

As the gods have "meanings," so also these stories have meanings. Pluto, in his love for Proserpina, is sometimes made a figure for the earth concealing seeds in itself and loosing them in the spring, sometimes a figure for the avaricious man concealing riches (Proserpine) in the earth and keeping them for himself. Perseus, Theseus, and Hercules, as demigods and the conquerors of monsters whom medieval and Renaissance man thought to symbolize vices, were seen as symbols for "the virtuous man" and, in some contents, as allegories for Christ. Orpheus was seen as the wise and eloquent man who wins the soul (Eurydice) from obsession with vice and earth's treasure (Hades). Phaethon and Icarus became figures for presumption; Narcissus a figure for vanity or self love. Finally, the judgement of Paris was seen as a choice of pleasure (Venus) over wisdom (Minerva) and power (Juno), or of the voluptuous life (Venus) over the contemplative (Minerva) and active (Juno). Thus the myths became the vessels of wisdom for centuries of pagan and Christian humanistic poets who used them not to embroider their poems but to elucidate their philosophic implications, not to display their learning but to interpret the actions which they described in their poems, to place them in a moral scheme. The questions in the student packet ask students to consider some of the more common classical-Christian allegorical implications of the myths, and the sample poems include some poetic passages drawing on these implications. The students' experience with the analysis of stories in the "Meaning of Stories" unit should be helpful here.

Style:

The teacher should, as much as possible, use the myths as they are told in Ovid's Metamorphoses, rather than in a modern retelling such as Edith Hamilton's Mythology; he may find that he can use Ovid much more extensively than the student packet suggests. Students who read passages from the Metamorphoses may notice a fairly emphatic stylistic difference which separates them from writing in Hebrew religious stories. The descriptive technique, indeed the general atmosphere of the Metamorphoses, is quite different from that of the Odyssey; yet, one can apply to it and to much Greco-Roman writing, as it contrasts with the Old Testament, a stylistic distinction which has been drawn between the Odyssey and the Old Testament. This stylistic difference has been drawn rather succinctly by Mr. Royal Gettmann (who relied upon Eric Auerbach in making the distinction).

Chapter I of Eric Auerbach's Mimesis suggests a distinction between the Odyssey and the Old Testament. The Odyssey shows a wealth of specific detail in the narrative: when Odysseus returns home, and is about to have his feet bathed by his old nurse, he is apprehensive lest she recognize him:

> The old woman brought a basin and half filled it with cold water, then poured in hot water and got ready to wash his feet. But Odysseus quickly moved away from the fireplace and turned his back to the light, for he had just remembered something; he was afraid she might touch the scar of an old wound, and everything might come out.
>
> (Penguin Edition, p. 207)

There follows a long account of the hunting wound he had incurred years earlier in a boar hunt--all of the details of the hunt and wound are given, details which may strike us as gratuitous. As he fears, the nurse does recognize him at once, and he is quick to stifle her cries of joy and sorrow. The richness of detail in the Odyssey contrasts sharply with that in the Old Testament, in two respects: the latter uses far less detail and, when there is any, it is more indicative of the moral state of the character than of any physical condition in which he is to be engaged. Compare the story of the sacrifice of Isaac (Genesis, XXII, 1 ff.):

> And it came to pass after these things, that God did tempt Abraham, and said unto him, Abraham: and he said, Behold, here I am.
>
> And he said, Take now thy son, thine only son Isaac, whom thou lovest, and get thee into the land of Moriah; and offer him there for a burnt offering upon one of the mountains which I will tell thee of.
>
> And Abraham rose up early in the morning, and saddled his ass, and took two of his young men with him, and Isaac his son, and clave the wood for the burnt offering, and rose up, and went unto the place of which God had told him.

That Abraham rose early in the morning illustrates his obedience. It does not tell us what he looked like at a certain hour.

Moreover, the Old Testament seems to have a quality of 'otherness' to use Watts's term, that the Odyssey lacks--an added dimension. One doesn't learn what God is, or very many details. The God of the Old Testament is deeper and more mysterious than the god in the Odyssey. The Bible includes time from creation to the end, and events must of necessity be related to this vast expanse of time. Human beings and the relationships among them are more complex in the Old Testament--for instance in the case of Saul and David (I Samuel, xviii-xix, e.g.). In the Odyssey, on the other hand, when Odysseus returns to his own court as a beggar, Odysseus's position, unlike those of Saul and David, is clear to the reader, author, and Odysseus himself; he is not really a beggar, and everyone knows it. The "added dimension" is found in the books of Samuel and Kings and in The Prelude. Such writing invites and even compels the reader to look beyond himself and beyond the here and now.

If Biblical style looks beyond the here and now, Homer's style and, to some degree, Ovid's, are terribly at ease with the here and now on the surface at least, lingering over it, glorifying its details, caressing the surfaces. Mary Ellen Chase has drawn a lengthy comparison between the styles of the Old Testament and the style of the Greek mythic writers, particularly the author of the Odyssey and the Iliad. She emphasizes that both the Greek mythic and the Hebrew religious writers were concerned about the same kinds of questions, "the origins of the world, the means of life, the beginnings of races, the source of human pain," but whereas the Hebrew story teller tells his story quickly, the Greeks, particularly Homer, tell their stories in a leisurely lingering fashion. In both the Odyssey and the Jacob-Joseph tales, one finds men who wander, who return home, whose lives are forecast by divine dreams [illegible] and omens, whose social life is filled with tribal-gift giving, whose survival depends on cunning and the use of disguises, whose lives are dominated by broad passions: wild wrath, malice, intense brotherly love and hard lust. But the *Odyssey* takes twenty-four books, and the *Iliad* twenty-four, whereas the Joseph-Jacob story takes only thirty-four chapters, about the length of a book in the *Odyssey*. The *Odyssey*'s greater length comes from its greater wealth of physical details: its characters come from clearly identifiable places; Biblical characters do not. They wander through clearly rendered places; Biblical characters do not generally (Contrast the places through which Jacob wanders with the places through which Odysseus wanders as to specificity of detail). Homeric heroes live in homes rendered detail by detail; Biblical heroes do not, not even Solomon. We know what Homeric men and women looked like, and what their armor and their vessels looked like. Biblical characters rarely are assigned a physical appearance; they have a *moral* *stature*. And whereas Homeric characters weep and laugh and avenge themselves in magnificent splendor or emotional or social gesture, Biblical characters with equal splendor of understatement simply "lift up their voices and weep." Contrast the funeral of Patroclus (*Iliad*, XXIII) with the description of the handling of Saul's body in Samuel I. Miss Chase says:

> For readers like myself, devoted both to the Homeric epics and to the Old Testament narratives, it is difficult to conceive of literary styles and treatments more different in every respect. The former, with their atmosphere of leisure, their lack of suspense, their fluency, elaboration, and ornament, their complete expression of emotion, stand in direct contrast to the latter, almost in alienation from them. The Hebrew writers know nothing of the sophistication of the Greek. The language which they employed for their stories was sharp and quick, unfinished, inflexible, fragmentary in comparison; the emotions which it suggested were never fully described. And yet, through its very brevity and echoing silences, its writers were able to evoke responses and even understandings impossible to writers of the epics. Since Homeric poets reveal everything, they imply few unstated meanings in their thousands of beautiful phrases and intricate, detailed similes.
>
> The imagination plays around the scenes in the *Iliad* and the *Odyssey* as in a spectrum of light and color; but it rarely leaves them. It is tethered by details; all of its questions are answered; it is allowed no mysterious flights of its own. * * * The Greek epics are not timeless in the Hebraic sense. Their magnificent heroes, though some of them are of immortal birth, are mortal and individual; around them is no sense of the universal. Their time has a discernible beginning, a sure and certain end; it is not from everlasting to everlasting. The wanderings of Odysseus begin from Troy and end in Ithaca, whereas the wanderings of the patriarchs, by their peculiar power of association and identification, forever suggests the wanderings of all men in search of God.

[Mary Ellen Chase, *Life and Language in the Old Testament*, (Norton: New York, 1955), pages 117-118]

The characteristics which Mary Ellen Chase describes, characterizing the style of Homer and the "Greek story tellers", is evident, in a somewhat paler form, in Ovid's Metamorphoses. It should be noted that the Metamorphoses is created for a sophisticated Roman audience, eight centuries removed from Homer, an audience which was certainly not pre-literate or dependent upon an aural-oral poetry, one of the most literate and sophisticated audiences poetry has ever known, the audience which made the Augustan age of Roman poetry possible. Thus, while it is possible that Ovid's poetry was read to Roman audiences, itststylesdiffers very considerably from the style of Homeric poetry in making no use, or almost none, of what may be called the oral formulae, the conventional epithets, the conventionalized figures, on which oral poetry depends. But putting that aside, one can see in Ovid some of Homer's concern for physical precision in locating an action in an identifiable geographic place, some of his interest in the detail of the appearance of buildings and people, something of his lavishness in the description of human emotion, something of his absorption in this-time, this-place and its gilded physical surfaces. We shall use examples from the passages which the student packet suggests as possible reading for all who study this unit.

Jove places his journey to Lycaon's palace in fairly precise terms:

> I had crossed Maenala, a country bristling
> With dens of animals, and crossed Cyllene,
> And cold Lycaeus' pine woods. Then I came,
> At evening, with the shadows growing longer
> To an Arcadian palace. . . .
> (Book I, trans. Rolfe Humphries).

Ovid insists on placing actions which he would have us take as mythological in a local place and habitation whereas the Hebrew story teller places actions which he would have us take as historical in a physical landscape which has the spareness and precision of a sketch. When Baucis' and Philemon's house is turned into a temple, it becomes a very concrete temple whose materials are know as well as the materials of Solomon's historical temple:

> The house they used to live in, the poor quarters
> Small for the two of them, became a temple:
> Forked wood props turned into marble columns;
> The thatch grew brighter yellow; the roof was golden;
> The doors were gates, most wonderfully carven;
> The floor that used to be of earth was marble.
> (Books VIII, Trans. Humphries).

What to Io looked like as a cow, what she ate, where she slept are all sketched in; concerning Daphne, we know that her eyes shone like stars, that she had long hair hanging down her neck, fine fingers, hands, wrists, arms, legs; we know that, when she ran, her garments fluttered and her soft hair streamed out behind her, and, when she turned to tree, we have a very direct sense of what she was and what the metamorphosis "felt like."

> And hardly had she finished
> When her limbs grew numb and heavy, her soft breasts
> Were closed with delicate bark, her hair was leaves.
> (Book I, trans. Humphries).

Again, when Apollo stands before Midas we see him; we do not hear his word or sense his moral power as we do with the Hebrew Jehovah, when he appears before Moses:

> Apollo's lair
> Golden, was wreathed with laurel of Parnassus,
> His mantle, dipped in Tyrian crimson, swept
> Along the ground. His lyre, inlaid with jewels,
> With Indian ivory, his left hand held;
> His right hand held the electrum. You could tell
> The artist from his bearing.
> (Book II, Humphries translation).

When Niobe weeps, we watch a weeping body acting out the sad metabolism of grief (Book VI).

Perhaps the most striking difference between the mode of Ovid and the Greco-Roman mythographers and the mode of the Hebrew religious historian appears if one contrasts the story of Baucis and Philemon, as told in Book VIII of the Metamorphoses, with the story of the visit of the strangers to Abraham (Genesis XVIII). Three men come to Abraham as he is seated by the oaks of Mamae; he greets them and invites them in and offers cakes and a calf and butter and milk to them. "They did eat." The strangers ask where Abraham's wife is; then God announces to Abraham that his wife will have a son, and the strangers go on their way. The whole episode is spare and culminates in an assertion of the power of God and of his capacity to transcend human comprehension in making a great nation of Abraham's descendants. The detail is very sparse. Abraham's home is not described; his food is mentioned but not described; and little attention is paid to the question of whether God speaks directly or through the three strangers. The important thing is the assertion of a plan and power and two different human responses to the plan and power. In the Baucis' and Philemon's story, we know well the physical locus; every schoolboy once knew it in his mind's eye: an oak tree beside a linden, Phrygian hills, a low wall, a great marsh nearby--the dwelling place of coots and divers. We know what the cottage is like where Baucis and Philemon dwell--a beamed roof, benches, a wobbly table propped by a shell, couch of worn willows, ashes, leaves, bark, and fine split wood in the fireplace, a copper kettle on it, a cabbage patch out behind. We know the dishes and the menu and the wines and the aftercourses served the gods. Everything is given in the fullest physical detail, and only at the end does Lelex reveal the significance of the story in a single laconic couplet which explains only part of the story's significance. "The gods look after / Good people still, and cherishers are cherished." And yet all of precision of physical detail, the here-and-nowness of Ovid's description is part of a myth designed to give allegorical body to a religious-cultural idea whereas the Bible, with its paucity of physical detail, is written as history--the skeletal history of a people's encounter with God.

SUGGESTED PROCEDURES

The teacher is advised to direct all reading, discussion and writing towar the central themes of the myths:

What kind of characters does each myth present: divine, divine and human, human heroes, ordinary sensual man, humans characterized by animal behavior, animals characterized by human behavior, or typical animals?

To what does the myth seem to refer: nature, religious ritual, actual historical heroes, the character of the group, its values, its ideal conception of behavior, or its custom?

What kind of cosmos constitutes the world of the myth: ideal time and space; a world marvelous and strange, because it's foreign? How is this cosmos different from or similar to the ordinary world around us?

I. Literature

A. Introduction and motivation

1. Have students provide definitions of a myth from their own reading experiences. Have students recall myths that they have read or heard about, either at earlier levels or outside of school.

2. Have students find out what the Greeks thought about their world:

   a. its shape
   b. how it was divided
   c. the planets
   d. what peoples lived in each section
   e. the place where the gods lived
   f. how the world began
   g. how the gods divided the known world among themselves
   h. who the Titans were
   i. how many gods the Greeks really had
   j. why the Greeks thought so much of Prometheus

3. In initial discussion the students can make observations on how the Greeks thought religiously and scientifically.

   All of these preliminary observations might be recorded so that summary discussions at the end of the unit could check on their validity.

   Pass out cards on which are written the names of the gods and goddesses. Put the Greek name on one side and the Roman counterpart on the other. Each student selects a card. He is to find out all he can about his mythological character. Give two days to prepare this material.

4. On the third day, have a Council of the Gods in which each student assumes his role, presents his credentials and tells his story. He might bring or wear something symbolic of the god he represents. The god should be presented as he looked to the Greeks, as he was pictured in art, according to the symbols he carried and his duties as a god. Have students discuss the conventional "role" or "meaning" of each god; i.e. Venus is generally found in love and she also frequently stands for some kind of love. Similar observations can be made about each of the other major gods.

5. An account of extravagant enticements such as the following should certainly invite the seventh grader into a serious study of Greek--and Roman--mythology:

> Twelve gods and goddesses, who control everything from lightning to winter, live on a beautiful mountain, often quarrel, sometimes betray one another; a young hero, who, at his birth, was put to sea in a wooden chest with his [illegible] mother; another hero who lifted a huge stone to retrieve his father's sword and sandals; a tremendous superman who subdued a lion whose skin was impervious to cutting weapons, and who later used the lion's hide as his own armor; a handsome youth and a beautiful girl who lived in adjoining houses with a common wall, she mistaking him for dead, killed herself, and he, awaking, did likewise; an aged couple whose charity and piety were signally honored by the gods; a shepherd who is visited each night in his immortal sleep by one of the gods; a skilled musician who enchants men, animals, stones, and trees; a shipload of sailors with a heroic leader who made a successful expedition despite supernatural elements; a foolish child who insisted upon driving the chariot of the sun for one day; a rider who determined to ride a winged horse; a skillful artificer who anticipated the achievement of the Wright Brothers; a vain boy who was so enthralled with his own image that he turned into a flower; a war which lasted ten years and ended with the incident of the famous wooden horse.

B. Development of the Unit

Reading myths will be challenging reading for many seventh graders. The teacher would do well to read aloud, or better yet, tell the first myths. The teacher could read a to-be-continued myth. In reading to the class, the teacher should select a version neither familiar to the students nor available in their reading books. (See the bibliography attached to this unit. Rose: *Handbook of Greek Mytholog* would be good here.) The stories do not have to be read in the order listed. The teacher should not point out the organization of the myths given. When the reading is finished, the students should induce generalizations about the myths: comparing and contrasting myths; grouping of myths which have common characteristics (e.g., those myths which deal with gods and mortals); evaluating as to moral content; arranging in logical sequence; determining who made these stories and why, where the story was performed and its purpose and audience (see the seventh grade unit on "The Making of Stories").

In the reading of classical myths, some seventh grade students will do well to determine for themselves characters, setting, and plot in each story. However, by close reading most students will be able to:

Contrast and compare mythological characters and plots
Amass sufficient evidence to arrive at their own workable conception of a myth
Organize the myths they have read from the remote (how the world began) to the immediate (myths dealing with specific mortals)
Proceed from cause to effect and from clue to inference

The list of study questions in the Student Packet may be helpful to the teacher in encouraging students to read the myths closely and attentively. The teacher will, of course, wish to use the questions in the manner most useful to his particular class. Some general suggestions for their use follow. Students should be encouraged to keep prodigious notes while reading in order to answer the study questions. The questions might be used for discussion purposes either before or after the reading has been done. Composition assignments can also be based upon these study questions.

Discuss art and music in relation to the classical myth. The audio-visual aids bibliography under "Extended Activities" includes several titles which would be especially helpful in the classroom during the study of myths.

Musical selections could be listened to so that students might imagine how myths inspired the composers. Appropriate musical selections could be played as background while students read aloud their original myths or as the teacher reads or tells a myth.

Discuss a god's particular role in a series of myths. For example, pursue Zeus. This should be simple and rewarding. Zeus is often pictured in the mythological stories, and the reader can find endearing, infuriating, or other conflicting pictures of him. Hera, the wife of her brother Zeus, is a frequent rather than a prominent figure in the myths. She aids Jason and the Argonauts, punishes Echo, assists the Greeks at Troy, plots the death of Heracles, visits Paris, and is continually vindictive. Elicit the students' varied reactions to Zeus and Hera and to as many other gods and goddesses as time permits. Perhaps this can be done by the class for a number of gods and goddesses as the myths are studied.

Relate poetry and prose to the classical myths as opportunities present themselves. Students will be able to provide stories parallel in theme to many of the myths. They will be able to supply mythological allusions from outside reading. Poetry selections related to the myths included in this unit are given under "Leavening Activities." Be particularly attentive to poems in which mythical allusions and further figurative content appear. The following is a list of a few parallels to which both teacher and students will be able to add.

Greek Myths	Parallel works and characters
The Beginnings	Genesis "Sky Woman" (American Indian Myth section of the unit.)
Bellerophon	Joseph and Potiphar's wife
Prometheus	Jesus "How Fire Came to the Earth" (American Indian Myth section of the unit.)
Pluto	"Evil Minded and Good Minded" (America Indian Myth section of the unit.)
Theseus	King Arthur David "The Knight's Tale" from Canterbury Tales A Midsummer Night's Dream
Achilles	"The Celestial Omnibus" by E.M. Forster
Achilles and Patroclus	David and Jonathan
Hercules	Jason Samson (Paul Bunyan might be a more apt parallel for Samson)
Pan	"Panic" by E. M. Forster
Pyramus and Thisbe	O Pioneers! Romeo and Juliet A Midsummer Night's Dream Hero and Leander
Baucis and Philemon	Elias and Eliseus Tobias and his wife
Orpheus	"Oshidori" by Lafcadio Hearn (Making o the Story unit.) Lot
Perseus	David "The Empty City" from Hazeltine: Hero Tales from Many Lands.

NOTE: The teacher will profit greatly by having a copy of Legend Builders of the West on his desk. It gives examples of literature and the arts inspired by the various myths.

The teacher can frequently relate classical mythology to the Old Testament. (See "Greek and Hebrew Narratives" under "Critical Aids." Discussion in this area will lay the groundwork for the immediately following topic, "Hebrew Literature."

II. Language

A. Greek Roots and Affixes

Our culture is indebted to the Greeks in the areas of literature, art, music, and especially, language. Included in both Student and Teacher Packets is a list of common Greek roots and affixes utilized in English. The teacher may make use of this list in several different ways, for example, suggest that during the course of the myth unit, the students accumulate words in which these elements appear. Greek prefixes and roots are particularly utilized in modern scientific coinages. Students should be encouraged to discover words not only in the literature, but also in newspapers, magazines, and other text books. The table, from "Practical Word Study" by W. Powell Jones, Western Reserve University, may be used in vocabulary exercises. The examples are not in the Student Packet. Students are to find their own examples, maintaining the listed meaning of the root.

Table of Greek Prefixes in Order of Importance in English

Used increasingly since the early nineteenth century for scientific coinages.

Prefix	Meaning	Examples
SYN	with, together	synthesis
PARA	beside, beyond	parallel
EPI	upon	epitaph
A, AN	not	agnostic
APO	away.from, off	apostasy
ANTI	against	antidote
DIA	through	diagram
ANA	on, up, backward	anatomy
CATA	down, against	catalogue
EN	in	energy
PRO	before	prophet
PERI	around	perimeter
EC, EX	out of	eccentric
MONO	one, alone	monotone
POLY	many	polygamy

B. Vocabulary

In order to facilitate the management of the vocabulary found in classical myths, a glossary of proper names, a vocabulary list, and a list of phrases of classical origin are included in this unit. The teacher should master the pronunciations of proper names. Before the class reads selections, difficult names should be listed on the blackboard and the students should be helped with their pronunciations. As they become familiar with the vocabulary of classical mythology students can be intoduced to English words which are derived from it. (Asimov, _Words from the Myths_ and Kirkwood, _A Short Guide to Classical Mythology_ are invaluable aids in this area.) Tie in acceptable capitalization of proper nouns when dealing with this vocabulary. (The words _god_ and _goddess_ are not capitalized in the context of classical mythology.)

1. Proper Names

Chaos
Jupiter (Zeus)
Neptune (Poseidon)
Olympus
Diana (Artemis)
Minerva (Pallas Athena)
Gorgon-Medusa (Medusa is one of the Gorgons)
Adonis
Pygmalion
Ceres
Aeolus
Styx
Hercules
Jason and the Argonauts
Cyclopes
Juno (Hera)
Vulcan (Hephaestus)
Vesta (Hestia)
Phoebus Apollo
Cupid (Eros)
Mercury (Hermes)
Icarus
Psyche
Pyramus and Thisbe
Atlas
Midas
Hecate
Augean stables
Ulysses
Achilles
Prometheus
Pluto (Hades)
Pandora
Mars (Ares)
Venus (Aphrodite)
Pleiades
Minotaur
Arachne
Proserpina (Persephon
Centaur
Bacchus (Dionysus)
Narcissus
Pegasus
Paris
Helen

2. Vocabulary List

deluge
immortal, immortals
psyche
faun
Olympian, Olympians
fidelity
tripod
caduceus
naiad
centaur
beneficent
nectar
bacchantes
usurper
zephyr
divinities
labyrinth
nymph
revels
Hades
trident
python
panic
lethal
sirens
renown
ambrosia
abode
metamorphosis
elixir
oracle
humanized
satyr
Titan
dupe
lyre
malicious
hearth
dryads
personification
embodiment
chasm
tyranny
aegis, egis
amazon, Amazon

invincible
draught
prospect
chimera
frenzied
lair
doom
tranquil
raze
appease
vulnerable
precipitous
purify
exploits

The teacher may wish to incorporate these words in the vocabulary study. The words should be watched for in their context--in the myths and in related readings. Class discussion could center on the modern meanings of the words and how they differ from classical usages.

3. A Summary of Expressions the Meanings of Which are Dependent upon a Knowledge of Classical Mythology

(1) An Achilles heel, a vulnerable spot
(2) An Achilles-Agamemnon episode, a quarrel between two persons whereby progress in an important enterprise is delayed
(3) An Achilles, an eminent hero
(4) A sulking Achilles, a person who withdraws from participation in an important undertaking because of some personal grievance
(5) He cannot bend Ulysses' bow, he is not equal to the task
(6) An Odyssey, a tale of wild adventure
(7) A case of the Greeks bearing gifts, a fatal gift which is presented under friendly guise
(9) A Ulysses, one who is clever in devising chemes
(10) A Cassandra utterance, words which foretell evil and are not heeded
(11) To fight (or work) like a Trojan, to fight with amazing boldness (or to work with unusual energy)
(12) To hector a person, to annoy
(13) When Greek meets Greek, two well-matched contestants
(14) A Helen, a woman of surpassing beauty and charm
(15) A Ganymede, a handsome youth
(16) A Hebe, a maiden as beautiful as Hebe, the cup-bearer for the gods
(17) To cut up didoes, to play tricks
(18) An apple of discord, a cause for dispute
(19) A Penelope, a wife who remains faithful to her husband in spite of his long absence; also one who displays the traditional virtues of the housewife
(20) A fidus Achates, a faithful friend
(21) A herculean task, one that only Hercules could presumably accomplish
(22) An Augean task, an enormous and seemingly impossible undertaking
(23) A Lerna of ills, a great many troubles
(24) Hydra-headed evils (or difficulties), evils that continue to grow when one tries to suppress them
(25) One cannot snatch the club from Hercules, it is impossible to snatch the power and ability of a great man
(26) The shirt of Nessus, a harmful gift

(27) Between Scylla and Charbydis, a choice between two difficultie

(28) A lotus-eater, one who passes his life in idleness and dreamy ease

(29) A Siren, a beautiful woman who lures one to destruction

(30) A Circe, a beautiful woman whose charms are too strong to be resisted and who demeans the men she entices

(31) To look to one's laurels, to take care lest one's position of eminence be lost

(32) Winning laurels, acquiring fame through some worthy achievement

(33) To work the oracle, to influence some powerful agency in one's favor

(34) Delphic words, words which are mysterious and hard to interpre

(35) Apollo serving Admetus, a highly gifted person forced by necessity to undertake menial work

(36) A paean, a song of thanksgiving for deliverance from danger

(37) An Apollo, an exceedingly handsome man

(38) An Adonis, an exceedingly handsome man

(39) He is Midas-eared, he is a man without judgement

(40) The Midas-touch, the power of making money

(41) A Pactolian flood, a flood of gold

(42) A task of Sisyphus, one that is never completed

(43) The punishment of Tantalus, seeing one's desires near fulfillment and yet never really attaining them

(44) A Procrustean system, a system which insists that every one shall conform to the same scheme

(45) Sowing dragons' teeth, proceeding in such a way that troubles are sure to follow from the act

(46) Pandora's box, surprises, usually unpleasant, although not always so

(47) Mounting Pegasus, attempting to compose poetry or to deliver an eloquent oration

(48) To drink from the fountain of Hippocrene, to draw inspiration for some literary work (as one might drink from the Muses' fountain on Mt. Helicon)

(49) Halcyon days, calm and peaceful, untroubled by any care

(50) The waters of Lethe, an experience that brings forgetfulness of care

(51) A Bellerophonic letter, letter which carries instructions fatal to the bearer although the fact is unknown to him

(52) An amazon, a woman of great physical strength

(53) Janus-faced fantasy, facts which can be interpreted in two ways

(54) A terpsichorean feat, unusual skill in dancing

(55) Under the aegis of, having the authority of some powerful person or institution back of an action or individual

(56) A harpy, an exceedingly greedy and viciously ferocious person

(57) A chimerical scheme, a plan that is purely fanciful and outside the range of probability

(58) A protean artist, one who can assume various roles successfully

(59) Extending the olive branch, an offer of peace
(60) A bacchanalian revel, a wild orgy
(61) A Triton among minnows, one who far outshines his competitors
(62) A Cadmean victory, a victory which is as disastrous as a defeat
(63) A Cerebrus, a forbidding person whom one cannot easily pass
(64) A sop to Cerebrus, a gift to quiet someone who may be about to cause trouble
(65) An Icarian adventure, a daring adventure which ends fatally
(66) The thread of Ariadne, a clue that unravels a mystery or leads one out of difficulties
(67) Argonauts, men who set forth on some adventure involving great risks, usually with the idea of ultimate gain in mind
(68) An Avernus, hell
(69) An Elysium, heaven
(70) Promethean fire, a gift of value to the world, won through great personal suffering
(71) An Argus-eyed person, one who can see a great deal
(72) A Narcissus, one who is very fond of gazing at himself
(73) A Titanic effort, effort recalling the strength of Titans
(74) Olympian anger, such wrath as the king of the gods might show
(75) On the knee of the gods, the outcome rests with powers stronger than those possessed by man
(76) To feed on ambrosia and nectar, to have delicious food and drink
(77) Endymion sleep, perpetual sleep in place of death
(78) A feast of Alcinous, a splendid repast

III. Composition

Writing experiences growing from the classical myth unit could be varied and numerous. These tentative suggestions could be tailored to the articulated developmental writing curriculum. Emphasis will undoubtedly be given to the well developed paragraph, for the seventh grader is not always master of it.

A. Expository

1. Write your own "mythic" explanation for the seasons of the year.

2. Apply the moral of one myth to modern times. This exposition could be written in the form of a newspaper editorial.

3. Explain how a particular myth could apply today by first telling the myth and then telling a parallel modern story.

4. Write a detailed description of a journey through the lower world.

5. Write a newspaper account of Phaethon's trip from the point of view of someone living in the land which Phaethon traveled over.

6. Write an account of the Olympic Games, trying to point out what the games and the celebrations which went with them meant to the Greeks.

7. Write a minute description of the Harpies in action.

8. Compare Heracles with Christ, Jason, Samson, or Paul Bunyan.

9. Show how the Greeks' concepts of Zeus changed through the centuries. Give examples.

10. Write a modern version of a myth--serious or humorous.

B. Creative writing

1. Pretend that you are an ancient Greek, and then introduce a myth (Story within a story).

2. Write a transformation myth.

3. Poetry and the myth: the haiku could be written using figures of speech from myths. The poetically inclined could also experiment with other poetic forms.

4. Write your own myth, modern in style, material, and situation.

5. Write the conversation that might have gone on between Ceres and Jupiter after Proserpina disappeared. Try writing dialogue for and dramatizing other myths. Do not overdo this.

6. Write the conversation in which Phaethon asks permission to drive the chariot.

7. Compose a diary that Diana might have kept.

8. Create a situation in which a modern teenager encounters a god.

(Boys) 9. A space ship accidentally lands on Mount Olympus. Write a paragraph on the reaction of the gods. This writing may be either serious or humorous.

10. The submarine Nautilus becomes lost and stumbles into Neptune's kingdom under the sea. Write an account of the messages sent by the radio man in his attempt to contact the United States.

(Girls) 11. Pretend you are the prophetess Cassandra, trying to warn the Trojans about the Greeks hidden in the wooden horse. Because of Apollo's curse, no one will believe your story. Write a paragraph telling of your worry and frustration.

12. Write a descriptive paragraph or poem, perhaps a haiku, in which you tell of the beauty and mystery of the wild flowers of Greece. The following example may help; it is an exerpt from The Little Flowers of Saint Francis.

THE BIRDS

by

St. Francis of Assisi

My little sisters, the birds, much abounden are ye unto God, your Creator, and always in every place ought ye to praise Him, for that He hath given you the liberty to fly about everywhere and hath also given you double and triple raiment; moreover He preserved your seed in the ark of Noah, that your race might not perish out of the world. . . and God feedeth you, and giveth you the streams and fountains for your drink; the mountains and high valleys for your refuge, and the high trees whereon to make your nests. . . . and therefore, little sisters, be aware of the sin of ingratitude, and study always to give praises unto God.

13. Write a letter to Hector, pretending you are his son, apologizing for hurting his feelings before he, Hector, went into battle.

The following example is a letter written in the second century.

A BOY'S COMPLAINT TO HIS FATHER

translated by

B. P. Grenfell and A. S. Hunt

Theon to his father Theon, greeting. It was a fine thing of you not to take me with you to the city! If you won't take me with you to Alexandria I won't write to you, or speak to you, or say good-by to you, and if you go to Alexandria I won't take your hand nor ever greet you again. That is what will heppen if you won't take me. Mother said to Achelaus: "It quite upsets him to be left behind." It was good of you to send me presents. . .on the 12th, the day you sailed. Send me a lyre, I implore you. If you won't, I won't eat, I won't drink; there, now!

—from Dorothy Brooke, Private Letters Pagan and Christian (New York: E. P. Dutton, 1930.)

14. Pretend that you are Pyrrha, son of Prometheus, or Deucalion, daughter of Pandora, riding out the great flood in the wooden chest. Write a diary or log of some of your experiences during that time. If you are Deucalion, you might "pan" your mother for your misfortune.

15. (For track A)
Retell, in your own words, any scene from the adventures of Odysseus, capturing the mood of the poet Homer by using figures of speech. You may use quotations from the story, if you wish. Try to vary the kinds of sentences you use. Do not write more than two pages.

IV. Conclusion of the unit:

A. Conduct summarizing discussions.

B. Conclude and collect compositions. An anthology of writings including one from each class member could be shown to other classes or displayed in the library.

C. Read aloud John Masefield's "The Surprise." This poem somewhat ties together the material of the entire unit, and prepares students for reading The Odyssey.

D. Discuss ways in which people use myths--how the Greeks used them as oral ritual in their religion, how mythological themes have been adapted for use in subsequent literature.

EXTENDED ACTIVITIES

I. Audio-visual aids

A. Films

These are somewhat elementary but would be especially helpful with slower students.

"Myths of Greece and Rome"
Jam Handy Organization
2821 East Grand Boulevard
Detroit, Michigan

"Thesus and the Minotaur"
Simmel, Merservey, Inc.
9113 West Pico Boulevard
Los Angeles, California

B. Reproductions

Artex Prints, Westport, Connecticut. Publishers and importers of fine art reproductions and inexpensive art pictures. Write for free information.

Detroit Institute of Arts, 5200 Woodward Avenue, Detroit 2, Michigan. Set B, "Greece and Rome, Our Classical Heritage," 15 sheets, $.20.

Metropolitan Museum of Art, 5th Avenue and 82nd Streets, New York 28. Ancient Greece picture set, 18 pages (6" x 4"), $.15.

The University Prints, 15 Brattle Street, Harvard Square, Cambridge 38, Mass. "Heroes and Legends," "Muses and Animals," "Gods and Goddesses," 20 prints in each set (8" x 5½"), %.50 per set.

Individual pieces from Caraveggio, Bernini, David, Michelangelo, Botticelli, Veronese, and Titian should be sought out. Some art cards can be ordered from the Metropolitan Museum of Art, New York, and also from the Chicago Museum of Art.

C. Music

"Castor and Pollux," by Rameau. (Decca 9683)

"Daphne Ballet" by Ravel, Philadelphia Orchestra. (Columbia ML 4316)

"Dido and Aeneas" by Purcell, Flagstad, Mermaid Theater of London Orchestra. (HMV 1007)

"Jupiter" Symphony in C Major, by Mozart, NBC Symphony Orchestra. (Victor LM 1030)

"Oedipus Rex" by Stravinski, Cologne Radio Symphony Orchestra (Columbia ML 4644)

"Orpheus and Eurydice" by Gluck, Berlin Civic Opera Orchestra. (Urania--223)

"Orpheus in the Underworld" by Offenbach, Paris Philharmonic Orchestra (SX 204)

"Pines of Rome" and "Fountains of Rome" by Respighi, Toscanini conducting the NBC Symphony Orchestra. (Victor LM-1768)

D. Ballet based on the myths of Greece

	music by
The Afternoon of a Faun	Debussy
Apollo, Leader of the Muses Apollon Musagete	Stravinsky
L'Amour et Son Amour	Franck (Psyche Suite)
Con Amore	Rossini
Daphnis and Chloe	Ravel
The Four Temperaments	Hindemith
Helen of Troy	Offenbach
Metamorphoses (merely meaning change in setting and costume)	Hindemith
Orpheus	Stravinsky
Le Sacre du Printemps (Pagan rites in Russia, human sacrifice)	Stravinsky

Sylvia, or the Nymph of Diana	Delibes
Tiresias	Lambert
Undertow (modern ballet, all characters have mythological names to represent the universals recognizable in every man's life)	Wm. Schuman

See Balanchine, George, Balanchine's Complete Stories of the Great Ballets, (ed. Francis Mason with annotated selection of recordings by Jacques Fray) (Doubleday, 1954.)

There are recordings for each of the above ballets except Tiresias. Temperaments uses Hindemith's Theme and Four Variations for Piano and Strings. Metamorphoses uses Hindemith's Symphonic Metamorphosis on Themes of Carl Maria von Weber.

II. Learning Activities

A. Poetry related to classical myth. The following poems should offer students an opportunity to analyze the use of classical myth for symbolic or allegorical purposes in post-classical poetry. The teacher should probably hand out copies of the poems for classroom analysis. Leading questions and suggestions to the teacher are offered with some of the poems.

1. PYRAMUS AND THISBE
by
John Saxe

This tragical tale, which, they say, is a true one,
Is old, but the manner is wholly a new one.
One Ovid, a writer of some reputation,
Has told it before in a tedious narration;
In a style, to be sure, of remarkable fullness,
But which nobody reads on account of its dullness.

Young Peter Pyramus--I call him Peter,
Not for the sake of the rhyme or meter,
But merely to make the name completer--
For Peter lived in the olden times,
And in one of the worst of pagan climes
That flourish now in classical fame,
Long before
Either noble or boor
Had such a thing as a Christian name--
Young Peter then was a nice young beau
As any young lady would wish to know;
In years, I ween,
He was rather green,

That is to say, he was just eighteen--
A trifle too short, and a shaving too lean,
But 'a nice young man' as ever was seen,
And fit to dance with a May-day queen!

Now Peter loved a beautiful girl
As ever ensnared the heart of an earl
In the magical trap of an auburn curl,--
A little Miss Thisbe who lived next door,
(They slept in fact on the very same floor,
With a wall between them and nothing more,--
Those double dwellings were common of yore)
And they loved each other, the legends say,
In that very beautiful, bountiful way,
That every young maid,
And every young blade,
Are wont to do before they grow staid,
And learn to love by the laws of the trade.
But a-lack-a-day for the girl and boy,
A little impediment checked their joy,
And gave them awhile the deepest annoy,
For some good reason, which history cloaks,
The match didn't happen to please the old folks!
So Thisbe's father and Peter's mother
Began the young couple to worry and bother,
And tried their innocent passions to smother
By keeping the lovers from seeing each other.
But whoever heard
Of a marriage deterred,
Or even deferred,
By a very contrivance so very absurd
As scolding the boy, and caging his bird?--
Now Peter, who wasn't discouraged at all
By obstacles such as the timid appal,
Contrived to discover a hole in the wall,
Which wasn't so thick
But removing a brick
Made a passage--but rather provokingly small.
Through this little chink the lover could greet her
And secrecy made the courting the sweeter,
While Peter kissed Thisbe, and Thisbe kissed Peter,--
For kisses, like folks with diminutive souls,
Will manage to creep through the smallest of holes.

'Twas here that the lovers, intent upon love,
Laid a nice little plot
To meet at a spot
Near a mulberry tree in a neighboring grove;
For the plan was all laid,
By the youth and the maid,
(Whose hearts, it would seem, were uncommonly bold ones,)
To run off and get married in spite of the old ones.

In the shadows of evening, as still as a mouse,
The beautiful maiden slipt out of the house,
The mulberry-tree impatient to find,
While Peter, the vigilant maidens to blind,
Strolled leisurely out some minutes behind.

While waiting alone by the trysting tree,
A terrible lion
As e'er you set your eye on,
Came roaring along quite horrid to see,
And caused the young maiden in terror to flee,
(A lion's a creature whose regular trade is
Blood--and 'a terrible thing among ladies',)
And losing her veil as she ran from the wood,
The monster bedabbled it over with blood.
Now Peter arriving, and seeing the veil
All covered 'oer,
And reeking with gore,
Turned all of a sudden exceedingly pale,
And sat himself down to weep and to wail,--
For, soon as he saw the garment, poor Peter
Made up his mind in very short meter,
That Thisbe was dead, and the lion had eat her!
So breathing a prayer
He determined to share
The fate of his darling, 'the loved and the lost,
And fell on his dagger, and gave up the ghost!

Now Thisbe returning and viewing her beau,
Lying dead by the veil (which she happened to know),
She guessed, in a moment, the cause of his erring,
And, seizing the knife
Which had taken his life,
In less than a jiffy was dead as a herring!

MORAL

Young gentlemen!--pray recollect, if you please,
Not to make your assignations near mulberry-trees;
Should your mistress be missing, it shows a weak head
To be stabbing yourself till you know she is dead.

Young ladies!--you shouldn't go strolling about
When your anxious mammas don't know you are out,
And remember that accidents often befall
From kissing young fellows through holes in the wall!

--from Arthur M. Young, Legends of
the West

2. Icarius: from DARIUS GREEN AND HIS FLYING MACHINE
by
John Trowbridge

If ever there lived a Yankee lad,
Wise or otherwise, good or bad,
Who, seeing the birds fly, didn't jump
With flapping arms from stake or stump,
Or spreading the tail
Of his coat for a sail,
Take a soaring leap from post or rail,
And wonder why
He couldn't fly,
And flap and flutter and wish and try,--
If ever you knew a country dunce
Who didn't try that as often as once,
All I can say, is, that's a sign
He never would do for a hero of mine.
An aspiring genius was D. Green
The son of a farmer,--aged fourteen.

D. Green had read of the story of Daedalus and Icarus in the old almanacks and reasoned thus:
That Icarus
Was a silly cuss,--
Him an' his daddy Daedalus.
They might 'a' knowed wings made o' wax
Wouldn't stan' sun-heat an' hard whacks.
I'll make mine o' luther,
Er suthin' er other. . .

The poem concludes with a moral which follows:

I just have room for the moral here:
And this is the moral,--stick to your sphere.
Or if you insist, as you have the right
On spreading your wings for a loftier flight,
The moral is,--Take care how you light.

--from Arthur M. Young, Legend Builders of the West

Teachers should compare this poem with W. H. Auden's Muses des Beaux Arts which also uses Icarius "to paint a moral." Auden's poem is included in most anthologies of modern literature.

3. Phoebus: HARK, HARK, THE LARK
by
William Shakespeare

Hearke, hearke, the Larke at Heaven's gate sings,
   And Phoebus 'gins arise,
His Steeds to water at those Springs
   On chaliced Flowres that lyes:

And winking Mary-buds begin
   To ope their Golden eyes:
With every thing that pretty is,
   My Lady sweet, arise:
      Arise, arise!

Watch for meaning of Phoebus here. Students may perceive a Phoebus--Wisdom allegory here.

4. Echo and Narcissus

ECHO's LAMENT FOR NARCISSUS
by
Ben Jonson

Slow, slow, fresh fount, keep time with my salt tears;
   Yet, slower yet; O faintly, gentle springs;
List to the heavy part of the music bears;
   Woe weeps out her division when she sings.
      Droop herbs and flowers;
      Fall grief in showers,
      Our beauties are not ours;
         O, I could still,
Like melting snow upon some craggy hill,
      Drop, drop, drop, drop,
Since nature's pride is now a withered daffodil.

Ben Jonson calls Narcissus' forest the "forest of self love." Why? Analyze the puns and ironies in the last line? How does Ben Jonson draw on the traditional meaning of the Narcissus myth?

5. Diana

HYMN TO DIANA
by
Ben Jonson

Queen and huntress, chaste and fair,
   Now the sun is laid to sleep,
Seated in thy silver chair,
   State in wonted manner keep;
      Hesperus entreats thy light,
      Goddess excellently bright.

Earth, let not thy envious shade
   Dare itself to interpose;
Cynthia's shining orb was made:
   Heaven to clear when day did close
      Bless us then with wished sight,
      Goddess excellently bright.

Lay thy bow of pearl apart,
   And thy crystal shining quiver;
Give unto the flying hart
   Space to breathe, how short soever:
      Thou that mak'st a day of night
      Goddess excellently bright

This poem was written as a tribute to Queen Elizabeth I. How does it draw on the traditional allegorical value of Diana? Students should make the Diana-Chastity equation.

6. Pan:

A MUSICAL INSTRUMENT

by

Elizabeth Barrett Browning

What was he doing, the great god Pan,
   Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
   With the dragon-fly on the river.

He tore out a reed, the great god Pan,
   From the deep cool bed of the river;
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away,
   Ere he brought it out of the river.

High on the shore sat the great god Pan,
   While turbidly flowed the river;
And hacked and hewed as a great god can,
With his hard bleak steel at the patient reed,
Till there was not a sign of a leaf indeed
   To prove it fresh from the river.

He cut it short, did the great god Pan,
   (How tall it stood in the river!_
Then drew the pith, like the heart of a man,
Steadily from the outside ring,
And notched the poor dry empty thing
   In holes, as he sat by the river.

"This is the way," laughed the great god Pan,
   (Laughed while he sat by the river,)
"The only way, since gods began
To make sweet music, they could succeed."
Then, dropping his mouth to a hole in the reed,
   He blew in power by the river.

Sweet, sweet, sweet, O Pan!
   Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
   Came back to dream on the river.

Yet half a beast is the great god Pan,
   To laugh as he sits by the river,
Making a poet out of a man:
   The true gods sigh for the cost and pain,--
For the reed which grows nevermore again
   As a reed with the reeds in the river.

Ask students to analyze Pan's symbolic value in this poem; have them attend particularly to the last stanza.

7. Circe:

THE ODDYSSEY
by
Andrew Lang

As one that for a weary space has lain
Lulled by the song of Circe and her wine
In gardens near the pale of Proserpine,
Where that Aeaean Isle forgets the main,
And only the low lutes of love complain,
And only shadows of wan lovers pine,
As such an one were glad to know the brine
Salt on his lips, and the large air again,--
So gladly, from the songs of modern speech
Men turn, and see the stars, and feel the free
Shrill wind beyond the close of heavy flowers,
And, through the music of the languid hours,
They hear like ocean on a western beach
The surge and thunder of the Odyssey.

What is Circe and her world made to symbolize in this poem?

8. Pluto and Persephone:

CLXIV
The Afterworld
by
Walter Savage Landor

Ternissa! you are fled!
   I say not to the dead,
But to the happy ones who rest below:
   For surely, surely, where
   Your voice and graces are,
Nothing of death can any feel or know.
   Girls who delight to dwell
   Where grows most asphodel,
Gather to their calm breasts
   Each word you speak:
The mild Persephone
   Places you on her knee,
And your cool palm smoothes
   down stern Pluto's cheek.

Relate this poem (CLXIV) to pagan conceptions of the afterworld. These are treated in F. S. Cumart's Afterlife in Roman Paganism. Have students analyze the tone of this elegy and what the classical imagery does for the tone.

9. Cupid: A Midsummer-night's Dream
Act 1, Scene II, ll. 234-241

Love looks not with the eyes but with the mind,
And therefore is wing'd Cupid painted blind.
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste;
And therefore is Love said to be a child,
Because in choice he is so oft beguil'd.
As waggish boys in game themselves forswear,
So the boy Love is perjur'd every where:

Teacher: Have students analyze the symbolic meaning of the Cupid described in this passage in relationship to the symbolic meaning assigned blind Cupid in medieval and Renaissance times. Does the speaker's interpretation of blind Cupid in any way reflect her infatuated state?

10. Pluto: Pluto
in the Circle of Avarice
in the Divine Comedy

[The passage begins with Pluto shouting gibberish.]

"Papa Satan, Papa Satan, aleppe." The mild, wise Virgil who knew what all speech meant, comforted me when Pluto said those clucking words and said "Do not be afraid; do not regret that you have journeyed here, for whatever power Pluto has will not keep us from going down these rocks, [the rocks of Hell]," He turned to the swollen face of Pluto and spoke, "Stop, you damned wolf, stop spitting out your wrath. Swallow more and more until you choke. Our trip down to Hell-pit is purposeful and purposed by the Power who rules where Michael, because of Satan's arrogance, did in his power."

Sails ballooned round by a storm go flat and tangled when the mast breaks--so the malicious monster--[Pluto]--floppped. And we went on to the fourth circle of Hell--[where men who misuse wealth are found]--and saw more of the Hell-pit where all earth's evil is in bonds.***And here I saw regiments, band after band, more than I had seen before, facing one another. And these regiment had dead weights which they rolled at one another, from this side and from that, and hit each other with full force. And each side tried to outdo the other in hurting and rolling back and each side shouted "Why do you store things up?" And why do you waste things?" [And so the torment goesforever]

Teacher: Have students analyze what Pluto symbolizes here, why he is the guardian of this circle, and why he is described as like a wolf.

NOTE: The teacher may want to consult a large mature anthology such as The Cherry Tree, ed. Geoffrey Grigson (Vanguard, 1962.) for more usable examples.

B. Suggested Projects

1. For Tracks B and C

a. Although this unit is to be studied in order that the student master the myth as literature, some project work may be appropriate for slower students. This might include drawings, soap carvings, or papier-mache work on the various characters in myths or certain events. For example:

Perseus and Medusa
the Cyclopes
Atlas bearing the earth
Hercules in one of his labors
Atlanta's race
Daphne changing into a tree
the Trojan horse

b. Perhaps writing a dramatic version of a short myth or of one or two scenes from a longer myth and presenting it to the class would be effective. For example:

Orpheus begging Hades for the return of Eurydice
Dionysius in Thebes
Phaeton begging his father to allow him to drive the chariot for one day
A scene on Mount Olympus during the Trojan War
Theseus with his mother when he lifted the rock to find the sandals and sword.
Theseus at the dinner table when he showed his father the sword.

c. Teachers may find assigning slower students some mythical topic for research in the World Book effective.

d. Ask students to bring in pictures of a banquet, of some medical product, of a sleeping person, of a wine, etc. and have them report on the god or goddess suggested by the picture.

e. Have students make a list of mythological books for children which includes a short evaluation or summary of each book.

f. Have students bring advertisements or cartoons based on a myth to class.

2. For Track A

   a. Read more than one version of the same myth. Compare sources for content, style, and mood. Easily available are the versions of Ovid, Rose, and Bulfinch, as well as those in retellings for the junior high school reader. (See Bibliography.) After students have read the myths of Greek and western heroes, have them design their own scale for a hero in class discussion. As a writing assignment, have students select one hero and rate him according to the class's scale.

   b. Ask students to make sets of inferences after discussing and comparing stories of gods and mortals. Have them then apply whatever "pattern" they discover to a new set of stories to see if the "pattern" holds up.

   e. Ask students to try to compare the causes of the Trojan war and of the fall of Troy with the causes of the fall of Arthur's court (see the 6th grade Arthurian unit).

   d. Ask students to write on the impact of the mythical names given to characters in the modern ballet, Undertow.

C. Supplementary Activities

The primary purposes of this unit are stated in the objectives. The following ideas may be used selectively by the teacher to supplement the primary purposes. These activities should probably be used sparingly.

1. Report on myths and the constellations. Lum and Peter: Stars in Our Heaven is an interesting title for this.

2. Report on myths and their representations on stamps of many countries.

3. Maps: relief maps, illustrated maps, and maps showing the geographical concepts of the ancient Greeks and Romans would be of interest, and could be made by students.

4. Dramatizations of myths resulting from writing experiences could be be presented in the classroom situation or for other classes. Extemporaneous dramatizations might follow the reading and discussion of certain myths.

5. Read an unassigned myth and retell it for the class.

6. Sketch designs for costumes which might be worn in the dramatization of a particular myth.

7. Illustrate favorite myths.

8. Collect pictures, cartoons, and advertisements which allude to classical myths.

9. Perform a pertinent choral reading.

10. Report on the origin of the names of the days of the week and the months of the year.

11. Report on the Martians, explaining who they are and why they appear in current science fiction.

12. Explain reasons for designs on the U.S. Seal, and other symbols and heraldry.

13. Draw a cartoon using a newspaper headline as a basis, in which mythological characters are represented.

14. Make a list of towns named after mythological persons or places.

15. Watch for art pictures or magazine articles on characters in the myths or various mythological events.

16. Watch for editorial cartoons that use a myth or mythological character as a springboard to get the idea across. (See Max Herzberg.)

17. By reference to various myths, show how the Greeks believed certain things in nature came into existence. (Examples: Dryope, Daphne, Hyacinth, Narcissus, Nissus and Scylla, Phaeton's sisters, etc.)

18. Report on the difference between the story of Helen of Troy in mythology and the comical version as told in the ballet of Helen of Troy.

III. Sample Objective Tests (May be used for Review)

It should be kept in mind that these tests do not cover the most important kinds of knowledge which the unit is designed to impart to the students (See General Introduction, II, Objectives). Any final examination for this unit should also contain essay questions which will test the students' understanding of the structure, influence, and literary qualities of classical myth.

A. Fill-in

Fill in the blanks with the appropriate names. G indicates you are to give the Greek names, and R indicates you are to give the Roman names.

In Greek and Roman mythology (1) ____________, king of the gods, whose Roman name is (2) __________, was the husband of (3) ____________ whom the Greeks called (4) ____________. Also prominent was (5) ____________ (G), god of war, after whom the planet (6) ______________was named. Important is the goddess of love who was known by the Greek name, (7) ______________, or the Roman name (8) ____________. Her son, also active in affairs of the heart, was (9) ______________ (R). The goddess of the moon (10) __________(G), and (11) __________, god of the sun, were twins--children of the goddess, (12) ____________. The god of wine was (13) ____________ (R) or (14) ____________(G). Neptune, or (15) _________(G) was god of (16) _________. Hephaestus, or (17) ____________(R), was god of (18) ______________. The home of the gods was (19) ____________. King of the winds was (20) _________, who controlled Notus, the South Wind, (21) _____________, the East Wind, (22) ________________, the North Wind, and (23) ____________, the West Wind.

Often mortals were turned into other forms of life. For example: Tithonus was changed into a (24) ___________, Arachne into a (25) ____________, and Daphne into a (26) ___________. Many of these stories are referred to in Homer's (27) ____________, the story of the Trojan War, and in the (28)________ the story of the wanderings of Ulysses. Vergil (Virgil) mentions them in his (29) __________, which is the story of a Trojan hero and his wanderings after the fall of Troy.

Many of the mythological characters were strange combinations. For example: (3)___________ had the feet of a goat; the (31) __________ were half man and half horse; (32) ______________ was a winged horse; the (33) ___________was half man and half bull; (34) ____________ was a dog with three heads; the (35) _________________ had only one eye apiece.

Certain mythological characters had particular powers. (36) ______________ turned anyone who looked at her into stone; Circe had the power to turn men into (37) _____________.

Examples of disaster are frequent. Sailors often lost their lives when sailing between (38) ____________________ and (39) ______________. Orpheus lost his wife, (40) ____________________ when he was bringing her back from the underworld because he (41) ________________. (42) _____________ stretched travelers, or cut off their feet, if they did not fit into his bed. (43)_________ flew too close to the sun and lost his wings. Theseus forgot to change the black flag for a white one and caused his father to jump into the (44) ____________ Sea. (45) _____________ because of her love for (46) ______________ faded away until there was nothing left of her but the sound of her voice. At one time no crops grew because (47) _____________ (R), goddess of agriculture, had lost her daughter, (48) _________________ (G), who had been carried off by the god of the (49) ___________________.

We often hear of an Achilles' heel, which means (50) _______________; A Cassandra utterance, which means (51) _________________; a harpy, which is (52) _______________; a protean artist, which means (53) ___________________; a herculean task, which means (54) ____________________; and waters of Lethe, which means (55) __________________________.

B. Matching and Multiple Choice

I. Place the letter of the name in the correct space preceding the identifying phrase:

_________________ 1. A great benefactor to man
_________________ 2. A great physician
_________________ 3. A great runner
_________________ 4. A great musician
_________________ 5. A sorceress
_________________ 6. King of the Wind
_________________ 7. Holding up the World
_________________ 8. A river in Hades
_________________ 9. Possessor of the Golden Touch
_________________10. Starting a war

A. Atlanta
B. Atlas
C. Circe
D. Midas
E. Prometheus
F. Styx
G. Aesculapius
H. Aeolus
I. Helen of Troy
J. Pan

II. Follow the directions given for I:

__________ 1. A sunflower
__________ 2. A spider
__________ 3. A fountain
__________ 4. A voice
__________ 5. A constellation
__________ 6. Part woman, part licn
__________ 7. Part man, part horse
__________ 8. The winged horse
__________ 9. Part man, part bull
__________10. Part lion, part goat, part dragon

A. Chim
B. Echo
C. Minotaur
D. Clytie
E. Sphinx
F. Arachne
G. Orion
H. Pegasus
I. Niobe
J. Centaur

III. Choose the meaning of the words in column one from the list of words in column two. Answer by letter.

______________ 1. war-like
______________ 2. gigantic
______________ 3. a place housing art or book collections
______________ 4. deadly
______________ 5. confused, disordered
______________ 6. to repair by heating
______________ 7. sudden fear
______________ 8. grain
______________ 9. sleep-inducing drug

A. cereal
B. chaotic
C. lethal
D. martial
E. morphine
F. museum
G. panic
H. titanic
I. vulcanize

IV. Identify the following phrases by writing in the space preceding each the letter for the correct name:

____________ 1. King of the gods
____________ 2. Queen of the gods
____________ 3. God of the sun
____________ 4. God of the sea
____________ 5. God of the underworld
____________ 6. Goddess of the moon
____________ 7. God of fire
____________ 8. Goddess of love and beauty
____________ 9. Home of the gods
____________10. Goddess of wisdom
____________11. Messenger of the gods
____________12. Goddess of the dawn
____________13. God of War
____________14. The west wind

A. Vulcan
B. Aurora
C. Diana, Artem
D. Juno, Hera
E. Jupiter, Zeu
F. Mars, Ares
G. Mercury, Her
H. Minerva, Ath
I. Olympus
J. Neptune, Poseidon
K. Phoebus, Apo
L. Pluto, Hades
M. Venus, Aphrodite
N. Zephyrus

In the space preceding each of the following write the letter of the term which completes the statement correctly:

____________ 15. The hero who performed the twelves labors was
A-Atlas, B-Hercules, C-Odysseus, D-Ajax

______________ 16. Circe changed the men of Odysseus into A-snakes, B-swine, C-stones, D-saplings.

______________ 17. Medusa was represented as partly A-bird, B-fish, C-snake, D-goat.

______________ 18. The wife of Cupid was A-Psyche, B-Pandora, C-Clio, D-Helen.

______________ 19. The story of Midas points out the results of A-pride, B-insolence, C-cruelty, D-greed.

______________ 20. Theseus found his way through the Daedalien labyrinth by means of A-a candle, B-a guide, C-a god, D-a thread.

______________ 21. Eating the lotus caused men to A-turn to flowers, B-forget, C-become intoxicated.

______________ 22. Icarus was A-horse with wings, B-boy with wings, C-huge bird.

______________ 23. The gorgon's head was secured by A-Perseus, B-Jason, C-Cadmus, D-Hercules.

______________ 24. To have an Achilles' heel means A-to be a swift runner, B-to be crippled, C-to have a weakness, D-to be invulnerable to harm.

______________ 25. The waters of Lethe were supposed to A-make one forget, B-kill one, C-to make one immortal, D-to make one courageous.

C. Identification Quiz

Have students distinguish between the following characters whose names are somewhat similar in spelling.

Leda
Leto

Eris
Eros
Iris

Orion
Arion

Callisto
Calypso

Chios
Chaos

Chiron
Charon

Bacchus
Baucis

IV. Zeus' Marriages

Symbolic

1. Mnemosyne (Memory) Muses are their children
2. Themis (Justice and Order) Seasons of the year are their children
3. Eurynome Charities or Graces are their children

To Goddesses

1. Leto (Apollo And Artemis)
2. Demeter (Persephone)
3. Maia (Hermes)
4. Hera

To Mortals

1. Semele (Dionysius)
2. Alcmene (Heracles)
3. Antiope (Amphion and Zethus)
4. Io
5. Danae (Perseus)
6. Aegina (Aeacus)
7. Callisto (Arcas)

V. Bibliography for supplementary student reading

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A CURRICULUM FOR ENGLISH

Teacher Packet

RELIGIOUS STORY: PART II

HEBREW LITERATURE

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

RELIGIOUS STORY: PART II

HEBREW LITERATURE

The Contribution of Ancient Hebrew Narrative to Later Western Literature

Grade 7

CORE TEXTS:

The Old Testament (family approved version)

Other core materials (selections from The Canterbury Tales, Piers the Plowman, etc.) included in the Student Packet.

SUPPLEMENTARY TEXTS:

William Blake, "The Lamb"

This poem is included in the Student and Teacher Packets. Other supplementary reading may be assigned.

OUTLINE:

INTRODUCTION

BIBLIOGRAPHY

AUDIO-VISUAL MATERIALS

PROCEDURES

I. The Bible and Its Versions

II. Historical Background of the Literature

A. The Language of the Old Testament
B. The Hebrew Land -- Palestine
C. Stages in the Evolution of Hebrew Civilization
D. The Hebrew Idea of Time
E. The Hebrew Character

III. Introductory Materials for Narratives

A. Abraham -- Isaac
B. Jacob -- Joseph
C. Moses
D. Joshua
E. Samson
F. Ruth
G. David and Goliath
H. David and Jonathan

IV. Additional Short Narratives Suggested

V. Sample Comparison of Passages

VI. Phrases of Biblical Origin

VII. Vocabulary and Writing Activities

A. Activities
B. Composition Assignments

VIII. Literary Selections Included in the Teacher Packet

A. from The Chester Mystery Plays
B. "Hagar's Last Night at Abraham's"
C. from Piers the Plowman
D. Samson from The Canterbury Tales
E. "Abraham and Isaac"--Craft Play on stencil (Chester)
F. "Abraham and Isaac"--Craft Play
G. "Abraham and Hagar"
H. "Ode to a Nightingale"
I. "The Lamb"

- J. Journey of the Magi
- K. Negro Spirituals
    - (1) "Little David"
    - (2) "Go Down Moses"
    - (3) "We Are Climbing Jacob's Ladder"
    - (4) "Joshua"

IX. Supplementary Poems for Analysis

- A. "The Lamb"

X. Additional Suggestions for Supplementary Reading

INTRODUCTION

This packet is so obviously related to the concern of other 7th Grade units that its relationship needs no explanation. Teachers should read carefully Mary Ellen Chase's essay on the Greek and Hebrew story tellers in her _Life and Language in The Old Testament_ (Norton: New York, 1955) and the essay on style in the packet on _Classical Myth_. The packet is also rather obviously a foundation for the study of a group of later units drawing on Hebraic materials: _The Epic Hero_ (_Beowulf_ and _Roland_, Grade 8), _The Christian Epic_ (Grade 12), _Dante and Virgil_ (World Literature, Grade 12). Indeed, almost every later literature unit will, in one form or another, draw on this unit, for the literature of the Hebrews is quite as important to the understanding of Western literature as is the literature of the Greeks.

The primary purpose of including the Biblical narrative unit is to give the young student some understanding of the importance and influence of Biblical material in the literature of western civilization. The allusions to this literature will be many before he has moved far in the study of literature. In such selections as Milton's _Paradise Lost_, taught at a much higher level, the student will naturally need some acquaintance with this material. But the student will meet allusions to Biblical material before he reaches that level of complexity. For this reason the material in the unit which exemplifies such allusions, poetry and prose selections which make reference to Biblical ideas and stories, can be very important teaching material.

The teacher who wishes to use the unit must of course, remember that _only the story is being taught_ and _that all doctrinal questions must be avoided_. The teaching of the unit will require tact and objectivity, a willingness to recognize various translations (just as one recognizes the varying translations of any ancient literature, _e.g._ the many acceptable translations of _The Odyssey_).

The Old Testament is generally regarded as a history of the Hebrew people. The selections in the unit are taken from the Old Testament and are a part of this historical record. The teacher may wish to dwell on the characteristics of this historical period or the historical record. Some material to aid the teacher in dealing with the selections as history can be found in each story and its precis as well as in the general essay concerning Hebrew history.

In order to avoid confusion in the student's mind as to the purpose of this unit, the teacher should introduce the stories in relation to other works of literature. (There are many Negro spirituals which might be used for this purpose.) It is suggested that the student read as Thomas Jefferson advised in his letter to a young friend, "Read the Bible, then, as you would read Livy or Tacitus."

It may be noted that not all Biblical allusions and references will be directed to the exact narrative studied here. Some of the materials might be based on the Biblical tradition in a broader sense of the word. William Blake's "The Lamb" cannot be overlooked as literature based on the Biblical tradition, even though it does not relate to the narratives studied in the unit. And, although the reference is not direct, the tradition is present even in the early narrative since the prophecy, "There shall a star come out of Judah" is found in the Old Testament. This prophecy is indicated in the speech of Jacob shortly before his death when he speaks about the future of each of his sons. One often finds brief allusions in a literary work. In another year, as eighth graders, students will be reading such things as To Kill a Mockingbird in which Scout Finch refers to an "Old Testament Plague." Such a phrase will be more meaningful to the student who has first-hand knowledge, so to speak, of an Old Testament plague. Huckleberry Finn with his Moses and the Bullrushers offers a rather sketchy and humorous knowledge of the Biblical Moses on the part of Huck that will be much more enjoyable if the student has at least a passing acquaintance with the Biblical Moses.

The Biblical tradition is the basis for some complete, more difficult literature than that within reach of the seventh grader, such as Archibald MacLeish's J.B., the story of Job and his suffering in dramatic form, which became a Broadway success. If the student can be led to realize that this tradition of the Hebrew literature is found in Western literature, it is hoped that he will be interested enough to make further investigations into that tradition in an effort to better understand the literature found in our Western civilization.

The Old Testament is a large part of the early literature of a people, preserved through efforts of copyists and scholars for centuries. The books of the Bible were written by men in particular physical, historical, and social surroundings and were influenced by those surroundings. Religion, one of the main concerns of man, will always be included in his literature, just as the moving and imaginative expressions of religious ideas will be literature, but reading the Bible as literature is an esthetic activity. Recently there has been an increased interest in Biblical literature just as there has been an increase in interest in all early literature. The preface to Reid's The Bible Read as Literature (Cleveland: Howard Allen, Inc., 1959.) states that:

> It is maintained that knowledge of this Biblical literature is part of our cultural heritage in the Western World, and that unless it is made available in the schools, the majority of young people will miss it. So, all over the country, courses are offered in Biblical literature--units on the Bible are included in survey courses, and books on the Bible are more popular than ever before. (p. vii)

Such is the attitude which undergirds this unit. If this is the attitude which informs the teaching of the unit, it should be as easy to handle as Classical Mythology or Paradise Lost.

Below is a copy of a letter which may be sent to the students' parents at the beginning of the unit:

Date

Dear Parents,

On Thursday, March 28, the seventh grade English classes at Everett Junior High School will begin a short study of Hebrew Literature. This study, in conjunction with Greek Literature and the Literature of the American West, makes an excellent background for the students' knowledge of "The Making of Stories."

The Hebrew Literature study will include the consideration of character, setting and plot plus literary device in the Old Testament stories of Moses, Jacob, Joshua, Samson, Ruth, David and Goliath, David and Jonathan.

This literary experience has been approved by the administration of the Lincoln Public Schools, cooperating with the Nebraska Curriculum Development Center.

The student is asked to bring his own family approved Old Testament. Students unable to do so will be provided with copies of The Bible Designed To Be Read As Literature.

Respectfully,

(signed by principal)

(signed by English teacher)

The objectives of the unit are:

1. To treat the Bible as literature, as a literary narrative of early Hebrew life
2. To recognize the existence of various translations and their varying literary techniques
3. To associate the Biblical narrative with the Hebrew people just as the myth is related to the early Greeks, and thereby to form grounds for comparing the ideas of the classical Greek and the Hebrew civilization

4. To instill some idea of the importance and influence of Biblical tradition in the literature of Western civilization. To teach students to handle references and allusions to the Old Testament as they appear in literature

5. To identify the things important to the early Hebrew mind--obedience, the law, and the covenant.

Background materials concerned with the Bible, the early Hebrews, and a brief history of their nation, as well as a bibliography and listing of helpful audio-visual materials are included for the teacher. The stories themselves are summarized in the teacher's material. Reading guides and discussion questions appear in the student materials.

Some later literary selections based on Biblical themes and tradition are included in the unit. These materials can be used as the teacher desires. Short items may be duplicated and given to the class. Items may be read aloud by the teacher. Perhaps other materials of the same kind should only be called to the students' attention.

BIBLIOGRAPHY

Geddes MacGregor, The Bible in the Making, (J. B. Lippincott Company, 1959.) Interesting information on the setting and the writing of the Old Testament, and the many translations of the Bible.

S. R. Driver, An Introduction to the Literature of the Old Testament, (New York: Scribners, 1903.) Background and chronology of characters of Old Testament literature.

Mary Ellen Chase, Life and Language in the Old Testament, (New York: W. W. Norton & Co., 1955.) Miss Chase's discussion of the Hebrews' conception of history, idea of time and place, imagination and language, is good background material for reading the Bible as literature.

Ray Freeman Jenney, Bible Primer, (New York: Harpers & Brothers, 1955.) "Masterplots" of both Old and New Testaments.

Mary Ellen Chase, The Bible and the Common Reader, (New York: MacMillan Company, 1945.) This is an excellent introduction to the Bible for the common reader.

Walter de la Mare, Stories from the Bible, (New York: Alfred A. Knopf, 1961.) Stories from the Bible told in de la Mare's style, not in the style of the Bible.

Historical Atlas of the Holy Land, (Chicago: Rand McNally, .)

Mary Esson Reid, The Bible Read as Literature, (Cleveland: Howard Allen, Inc., 1959.) An anthology of essays concerning the genres included in the Bible.

James Baikie, The English Bible and Its Story, (London: Seeley, Service & Company , 1928) An account of the growth of the English Bible from the earliest days of Christianity in England.

Harper's Bible Dictionary, (New York: Harper & Brothers, 1958.)

The Interpreter's Bible

Dreemmelow, The One Volume Bible Commentary, (New York: MacMillan, 1958.)

AUDIO-VISUAL MATERIALS

The Home b&w 19 min.
The Day's Work b&w 21 min.
The School b&w 16 min.
The Travelers b&w 22 min.
The Synagogue and the Passover b&w 22 min.

Creation according to Genesis color 10 min.
Exaltation from the Book of Psalms color 10 min.
Reverence: from the Book of Psalms color 10 min.
Psalms b&w 15 min.

The Book and the Idol color 15 min.
"Film based on the Archeological Exhibition 'From the Land of the Bible' designed to illustrate visually the story of the people and ancient Israel, by presenting items of Biblical periods."
Sinai, Ancient Caravan Trails b&w 15 min.
Wilderness of Zin color 25 min.

Isaac and Rebecca color 20 min. (filmed in Israel)
Joseph and His Brethren color 14½ min. (puppets)
Joseph in Egypt color 14½ min. (puppets)
Moses b&w based on Dore's engravings 14 min.
Moses in Egypt color 15 min. (puppets)
Moses and His People color 15 min. (puppets)
Moses and the Ten Commandments color 15 min. (puppets)
David and Goliath b&w 15 min. (puppets)
David and the Giant color 14 min. (done through artwork)

Available from:

Jewish Federation Film Library
101 No. 20th St.
Omaha 2, Nebr. Mrs. Ben Zeff, Librarian

Rental fee for each of the above is $5.00. A charge of $1.00 per film is made to cover cost of round-trip insurance, postage and handling. The films are all 16 mm.

PROCEDURES:

I. The Bible and Its Versions

The Bible is a collection of the literature of an ancient people. It is not, as commonly thought, a single book, but rather a number of books. The Bible is thought of most generally in terms of two major divisions, the Old and New Testament. We are concerned with parts of the literature found in the Old Testament.

As the major collection of the literature of the ancient Hebrews, the Old Testament, deals with the ideas and actions which most impressed these Hebrew people. Thus the detail found in each selection points out these important things. If they are not concerned in their writing with a facial expression of a certain person at a certain time, it is that they are more concerned with his actions, his obedience, or lack of it, his observance of the law.

The Old Testament was written in the Hebrew language. A Greek version, called the Septuagint, was produced in the third century B.C. The Septuagint, presumably prepared by seventy scribes, has been an important source for our present day translations. When one remembers that the Bible was in existence at least a thousand years before the invention of printing in Europe, it is easy to understand that some differences in texts have emerged over the years. For those thousand or more years, all texts were copied by scribes.

These scribes were undoubtedly very careful, but difficulties of translating from the Hebrew writing probably led to some errors in their work. One of the problems of translating from the Hebrew Bible has been raised by the form of ancient Hebrew writing which consisted of consonants only. The consonants of one word were not separated from the surrounding words, and it was difficult to determine what vowels should come between the consonants. It was also difficult to separate lines of consonants into separate words. In the sixth century, when there was a danger of the Hebrew spoken language's being lost due to the Hebrew people's being greatly scattered, these words could be indicated by various symbols. A system of points indicated the pronunciation of vowels in the spoken Hebrew language.

Thousands of copies of the Hebrew Old Testament were made in the early centuries on skins and later on papyrus. But most of them were lost, either because the Jewish people hid them or destroyed them when they were old and tattered, or because early persecutions, such as those of the Roman emperors, sought to do away with the literature of the Hebrew people in an effort to stop the spread of Christianity. Consequently the oldest complete manuscript of the Hebrew Bible dates from the eleventh century A.D., although there is, in existence, a part of the Hebrew Bible dating from the tenth century A.D. More recently, a portion has been found in the Dead Sea Scrolls.

The different translations used today are based upon some early version of the Bible. There are three versions--Aquila's Greek version, Symmachus' translation into Greek, and Theodition's revision of the Septuagint--which date from the second century A.D. Another version is the Peshitto, probably from the second century also. Fragments of an old Latin version, mainly from the Septuagint, exist. At the end of the fourth century A.D. St. Jerome translated from Hebrew into Latin. This last translation, known as the Vulgate, has been an important source of Biblical literature.

There are many translations of the Old Testament today. The first complete English version, based on the Vulgate, was made in 1382 by Wycliff and his followers. The invention of the printing press and the Reformation in the 15th and 16th centuries did much to encourage the distribution of the Bible among English-speaking peoples. Many different versions of the Bible were made in the centuries following these two events. Tyndale's Bible, Coverdale's Bible, the Great Bible, the Geneva Bible, the Breeches Bible, and the Bishop's Bible were some of these versions.

Two major versions developed at this time were the Authorized or King James Version and the Douay or Rheims version. The King James Version appeared in 1611. Seven years earlier King James I had held a conference about church matters, and this new authorized version was one of the outcomes of the conference. The Douay Version derives its name from the city in which it was printed. Persecution of the Catholics in England led to their moving to France for the printing of their Bible. The Old Douay Testament, based on St. Jerome's Vulgate, was printed in 1609.

A number of versions have been developed in the last half century. These versions are too numerous to mention at this point, although the names of these versions may be familiar to some students. In the late 19th century and the early 20th century there has arisen a new interest in the literature of the Old Testament among scholars. This interest is largely due to the discovery of more early manuscripts, such as the Dead Sea Scrolls, found in 1947 and thought to be products of the third or fourth century B.C.

II. Historical Background of the Literature

A. The Language of the Old Testament

Few of us can read the Old Testament in its original Hebrew, but we should be acquainted with certain special, even sigular characteristics of that ancient tongue. The Hebrew language possessed limitations which might well have made it a difficult and inflexible medium of literary expression. Ancient Hebrew had no clearly defined tenses as we traditionally know tenses in the English language. The vocabulary was small with no compound words and with practically no adjectives. Most of the Hebrew writers used extremely simple word order. Subordination of one clause to another--a technique English teachers struggle to encourage in students' writing--was almost unknown to Hebrew authors. However, their language possessed at least one remarkable quality which made it, especially in the earlier narratives, an almost perfect medium of expression. It was primarily a language of the senses and the emotions, one which was seemingly made to arouse and to startle. Many, if not most, of its words were direct, concise, concrete, vivid, and vigorous. These simple, vivid, homely words had concreteness, strength, and emotional appeal. Such an unpromising language might well have made possible only the rude beginnings of a national literature. It is amazing that the ancient Hebrew writers could learn to use it as they did until they had adapted it to practically all forms of literary expression. The language constantly took upon itself new graces of expression, became increasingly elastic, flexible, and fitted to any subject. The ancient Hebrew language was one of the first languages to use an alphabet, and thus it assumes great significance not only as the language which conveyed the books of the Old Testament but as a language which contributed, in a major way, to the formation of our writing system.

B. The Hebrew Land--Palestine

Palestine is very small, smaller than our own state of Vermont. From North to South, from Dan to Beersheba, it was only 150 miles. East to West it tapered from twenty-five miles in the northern part to eighty miles in the southern part. It is a land of climatic contrast with snow on the mountains and tropical heat below. The mountains themselves are of rough and rugged limestone. Water resources are limited. The land is bordered by the Jordan River and by the Dead Sea, but there are few tributaries from which the Hebrews could draw their water supply. The early Hebrews depended almost entirely upon agriculture, hence the necessity for water in a barren land. They depended upon their flocks and herds, grain, wine, and olive oil for their living. Since water for irrigation was so limited, the Hebrews depended heavily upon the turn of the weather. Rain was the only salvation for their rocky, hilly land. The terrain naturally divided into small, compact, isolated districts surrounded by hills of rough scrub and open rock. The characteristics of their land influenced their writings, just as the sea influenced the Greek writings. Its barrenness is a part of their life just as the sea is vital to the Greeks. Thus we see the Hebrews' concern with shade and the weather.

C. Stages in the Evolution of Hebrew Civilization

The Old Testament account suggests that one may see Hebrew civilization are developing in definite stages:

1. A pastoral, nomadic stage in which the basic unit is the family as clan (the patriarchal period)
2. A tribal stage in which the basic unit is the tribe or group of tribes.
3. A monarchic period in which the form of government comes increasingly to resemble that in surrounding empires, particularly Babylon and Egypt. The period sees the development of the Sodomaic empire.
4. A captive period in which the Hebrews were subjected to the Babylonians, Assyrians, Persians, Greeksand Romans; the Maccabean state appears between the Greek and Roman subjections.

To go further than this in outlining the evolution of Hebrew society is perhaps to suggest attitudes toward the literalness of Biblical history which are not commensurate with the purposes of this unit. The teacher should, however, get the students to imagine the kind of society being described in the stories of Moses or David or Solomon, for this is essential to literary understanding.

D. The Hebrew Idea of Time

The narratives of the Old Testament have a timeless quality, retained down through the centuries. Certainly contributing to this quality is the fact that the events of Hebrew history were in no sense dated by them, placed in any secure niches of time. These events are forever in their consciousness, constantly in their hearts and before their eyes, in their present as well as in their remote past. To the ancient Hebrews a thousand years might, indeed, be as yesterday. The happenings of their history were timeless to them just as were the incredible ages of the patriarchal founders of their race, who were said to have lived any number of centuries from two to nine, Enoch living to 365 and the fabled Methuselah to 969. It is almost impossible for the modern mind to conceive of a day undivided into hours and minutes. The ancient Hebrew language had no word for hour and early Hebrew authors had no idea whatever of such a period of time. The word even in later Bibles occurs only in the book of Daniel, a very late book in terms of composition and originally written at least partly in Aramaic, the vernacular of the day, the language that Jesus spoke, rather than in the literary Hebrew of the Old Testament. (Even then there were levels of language usage.) The only reference in the Old Testament to any time-telling device occurs twice, in mention of a sun dial. The word as translated is questioned by many scholars and may even mean something quite different from a sun dial. Even though the Hebrews did not record historical events and assign them to particular dates recognizable to us, they were history-centered people. Hebrew literature is marked throughout by the historical quality both of its thought and of its material. Their literature is built around their history, the social and spiritual history of a singular and distinctive people. Psalms 105 and 106 are excellent short, compact histories of the Hebrews. To the Hebrew mind as to no other, every event in their history, from its remotest beginning to its unforeseen end, is an event to be valued and cherished.

E. The Hebrew Character

Good and righteous people alone do not appear in the Bible. The storytellers of the Bible, both in the Old Testament and the New, understood and declaimed on men and women of all sorts and in all conditions. Mary Ellen Chase in The Bible and the Common Reader identifies "the wise and the foolish, the rich and the poor, the faithful and the treacherous, the designing and the generous, the pitiful and the prosperous, the innocent and the guilty, the spendthrift and the miser, the players of practical jokes and their discomfited victims, the sorry, the tired, the old, the exasperated young," and so forth. Students, even adult students, are disquieted by the shortcomings of important Biblical characters--patriarchs, judges and kings--as well as ordinary men. Treachery in 1000 B.C. was hardly looked upon as it is today. Harshness and cruelty in those days could be regarded as simple justice. The Biblical characters, who are cast in heroic roles, were courageous, daring, and ambitious. Their essential characteristic, however, was their passionate devotion to the God of Israel. In studying classical mythology, the seventh graders identified, classified, and evaluated the mortal heroes. They located qualities and traits which were vital in "The Golden Age" but objectionable in contemporary culture. So, in the Bible, students must observe the Hebrew character against the background and period of Hebrew history.

III. Introductory Materials for Narratives

In the following brief introductions to each story are the necessary backgrounds for each story. The teacher may wish to tell the material to the student or give him a brief summary of it, but the reading and discussion questions are designed to bring out these ideas to the class. Two sources are given, the Biblical source and the location of the stories in The Pocket Bible. If the teacher uses copies of the Bible from homes, it would be best to do some cutting in order to help the child read the entire narrative. Genealogies and other passages not primarily narrative in effect can be deleted. Suggested cuttings for the first two passages can be found in the introductions for those stories. Reading guides and discussion questions, as well as some writing suggestions and activities, can be found in the materials for students.

A. Abraham and Isaac

In the story of Abraham we trace the beginnings of the Hebrew nation. Abraham is called the father of this people. Terah took Abram, his son, and Lot, his grandson, out of the Ur of the Chaldees, their home. They intended to go to Canaan but stopped in the land of Haran where Terah died. At this time the Lord commands Abram to go from the land of Haran. Abraham does as he is commanded to do, giving us our first indication of Abraham's obedience. We see Abraham as a wanderer in these early chapters and as a father late in life, but we are primarily interested in those actions which exemplify his obedience. The episodes of Lot and of Sodom and Gomorrah, and finally the willingness on the part of Abraham to sacrifice Isaac further reinforce these ideas of obedience and disobedience to the God of Abraham. Something of the nature of the Old Testament God can be established at this point--that he is one god, that he expects obedience.

Source:

Biblical Chapters--Genesis 12-22 (Suggested cuts: Chapter 14, 15, 19:30 through 20, Chapt. 21:8-22)
The Pocket Bible--The Story of Abraham, pp. 14-23

Related Literature

1. "Abraham and Isaac": Craft Cycle plays
2. Sarah Zeweig Betsky, "Hagar's Last Night at Abraham's."
3. Abraham section of Piers the Plowman

Classical Comparison

Compare the story of Abraham with the story of:
1. Cadmus: compare Abraham and Cadmus as founders of a people.
2. Orpheus: compare and contrast Abraham and Orpheus as shepherds.

B. Jacob and Joseph

The story of Jacob and Joseph is essentially the story of a family. In a picture of the patriarchal society we find jealousy, but also love and loyalty. The family has its trials, certainly. The trials begin with Jacob's departure from the home of Isaac and Rebekah. Since he has deceived his father and obtained the birthright which rightfully belonged to Esau, he is afraid of Esau's wrath. With his mother's consent he journeys to the land of Laban and labors there for seven years for the hand of Rachael in marriage. When he is deceived at the end of that time and is given Leah rather than Rachael, the reader cannot help but feel the fury that must have been Jacob's. After winning Rachael seven years later and becoming a wealthy man, Jacob leaves because his father-in-law is so difficult to live with.

The story of Joseph, Jacob's favorite son, is a well-known story. The coat of many colors, the cruelty of his brothers in sending him off with foreign merchants--these things are known by many children. Not so many know the rest of the story however. Children have missed the qualities and characteristics of Joseph which make it easy for his brothers to despise him. They also may not know the remainder of the Joseph story. The fact that Joseph comes to the aid of his starving brothers and family and all that surrounds this act can be taught as something which indicates more than anything else the importance of the family and the tribe to these ancient Hebrews. Once again we see their simple pastoral life and the early stages of a nation.

Source:

Biblical Chapters--Genesis 25:27-50 (Suggested cuts: Chapters 36, 37, and 46:8-28)
The Pocket Bible--pp. 24-44

Related Literature

1. Thomas Mann's Joseph Cycle, to be described by the teacher.
2. "Jacob's Ladder"; Negro spiritual

Classical Comparison

1. Compare Joseph and Odysseus as wanderers and "saviors" of their people. Compare the relationship between Odysseus and Laertes with that which exists between Joseph and Jacob. Compare particularly the scenes in which the two fathers are reconciled with their sons.

JACOB'S LADDER

We are climin' Jacob's ladder,
We are climin' Jacob's ladder,
We are climin' Jacob's ladder,
Soldiers of de cross.

Every roun' goes higher, higher
etc.

If you love him, why not serve Him,
etc.

Rise, shine, give God glory, etc.

C. Moses

The only story from the Moses narrative covered here is the story of the Exodus. It could possibly be expanded into a life of Moses. However, the early part of the unit is designed to indicate three important things about the Hebrew people: the importance of obedience, the covenant made with the people, and the importance of the law to these early people. The emphasis upon obedience in the previous stories is evident, for the covenant is mentioned as an important part of both the Abraham and Jacob stories. In the story of Moses and the Exodus this covenant, earler made with individuals, is extended to an entire nation through the giving of the law. This law was to bind the Hebrews together in order to make it possible for them to be a united people when they sought to enter Canaan and eventually to establish their government. This covenant, this law, gave the Hebrews the necessary strength of unity of purpose which enabled them to become an enduring nation.

Source:

Biblical Chapters--Exodus 2-21 (Some of the plagues may be cut, Chapters 8-10. Only the first and last plague are included in The Pocket Bible.)

The Pocket Bible--The Exodus, pp. 45-62

Related Literature

1. Negro spiritual; "Go Down, Moses"
2. William Faulkner, Go Down Moses, a collection of short stories to be described by the teacher; the stories concern the bondage and "liberation" of the Negro people.

Some major English works dealing with the Moses story are analogues to it:

1. The Old English Exodus.
2. The Moses plays in the medieval craft cycles.
3. Leon Uris, Exodus.

Classical Comparisons:

Compare Moses as lawgiver with Hercules as lawgiver.

GO DOWN MOSES

Go down, Moses
'Way down in Egypt land,
Tell ole Pharaoh,
To let my people go.

When Israel was in Egypt's land:
Let my people go,
Oppressed so hard they could not stand,
Let my people go.

"Thus spoke the Lord" bold Moses said;
Let my people go,
If not I'll smite your first born dead,
Let my people go.

D. Joshua at Jericho

The Book of Joshua narrates the passage through Jordan by the Israelites and the series of successes by which they won their way into Canaan. The early chapters show Joshua encouraged by God to undertake the task of leading the Israelites. Joshua has been truly called "the storybook hero of the Bible." He was an able general who knew the military strategy of both advance and retreat. The invasion he led took some twenty-five years and was a long and difficult campaign. The cities of Canaan were "fenced cities." Exciting action stories of invasion are told with dramatic effect, the most dramatic being the fall of Jericho.

Precis: The Lord commanded Joshua and his forces to march around the city of Jericho once each day for six days. On the seventh day they were to march around it seven times. On the final tour the priests were to "make a long blast with the ram's horn" joined by shouts from all the Israelites. At this noisy climax, the walls of Jericho were to fall down. Joshua followed the Lord's instructions implicitly; at the final fateful moment the walls did fall down, and Joshua did capture the city.

Sources:

Biblical Chapter--Joshua 6

The Pocket Bible, pp. 74-78

Related Literature: Rhythmic and emotional Negro spirituals are most often based upon characters and stories from the Bible, showing a colorful imagination and a simple faith. Many slaves thought of themselves as modern children of Israel and looked for a black Moses to deliver them from their bondage. Such a spiritual is "Joshua Fit the Battle ob Jerico."

JOSHUA FIT DE BATTLE OB JERICO

Joshua fit de battle ob Jerico, Jerico, Jerico,
Joshua fit de battle ob Jerico
An' de walls come tumblin' down.

You may talk about yo' king ob Gideon,
You may talk about yo' man ob Saul,
Dere's none like good old Joshua,
At de battle ob Jerico.

Up to de walls ob Jerico
He marched with spear in han'
"Go blow dem ram horns" Joshua cried,
"Kase de battle am in my han."

Den de lam' ram sheep horns begin to blow,
Trumpets begin to soun',
Joshua commanded de chillen to shout,
An' de walls come tumblin' down.

Dat mornin' Joshua fit de battle ob Jerico, Jerico, Jerico,
Joshua fit de battle ob Jerico,
An' de walls come tumblin' down.

Classical comparison:

Compare Joshua as commander with Achilles as captain. Compare Joshua's seiges with the seige of Troy.

E. Samson

The conquest of Canaan was not completed under Joshua. The realistic and bitter story of the dark age of the children of Israel while they colonized the Promised Land is graphically told in Judges. The Book of Judges derives its name from the heroes whose exploits form its subject matter. These heroes number twelve, the most famous of them being Gideon, Jephthah, and Samson. The period of the Judges covered 410 years.

Precis: Samson's story, similar to the other major Judges, proceeds from his total desertion of principles through his subjugation and his cry for help to his deliverance.

The Philistines ruled the people of Israel, two of whom, Manoah and his wife, had no children. An angel of the Lord came to the wife (nameless)and told her that she was to bear a son, who was to grow up a Nazirite (among ancient Hebrews, a consecrated person, forbidden to use wine, cut his hair, or touch a corpse.) The angel promised them that the son would deliver the Israelites from the hands of the Philistines. The son, Samson, was born and nurtured in the Spirit of the Lord. As a young man he desired to marry a Philistine girl. As he was going to her home, he encountered a young lion. Samson tore the lion asunder, "and he had nothing in his hand." From the carcass of the lion he took honey and presented it to the guests at his wedding feast. He posed a riddle to the Philistine guests; if it was not solved by the end of the seven-day feast, the Philistines were to present gifts to him, and vice versa. The Philistines encouraged Samson's wife to get the answer for them from her groom, which she did on the final day. Samson killed thirty guests and returned to his own home.

In his second mischievous venture, Samson caught 300 foxes, tied a torch between each pair of tails, set fire to the torches and sent them off into the standing grain, and olive orchards. In revenge the Philistines killed Samson's wife and father-in-law.

His own people bound up Samson with two new ropes to deliver him into the hands of the Philistines. But the ropes melted from his arms, he found a fresh jawbone of an ass, and with it slew 1,000 men.

Samson went into a Philistine town. The townsmen lay in wait for him through the night, but he stole out at midnight, took the doors and gateposts of the city, hoisted them to his shoulders, and carried them to the top of a hill.

Samson fell in love with Delilah. The Philistines encouraged her to discover the source of his great strength. Fresh bowstrings to bind him, new ropes, the weaving of his hair—none of these devices subdued him, though he suggested them. Finally he informed her that the shaving of his head would strip him of his supernatural powers. This was done; Samson was overcome. The Philistines bound him and gouged out his eyes. However, the hairs on his head began to grow after he was shaved. Samson pulled down the house upon the Philistine avengers. "So the dead whom he slew at his death were more than those whom he had slain during his life."

Source:

Biblical Chapters: Judges 14-16

The Pocket Bible, pp. 39-97

Related literature

1. Read the Students Chaucer's *Samson* tragedy. Ask them "How does Chaucer's work change the *style* of the story? How does he change the *meaning* of the story?" (cf. following pages).
2. Tell students the story of Milton's *Samson Agonistes*, perhaps reading selected passages. Ask the students to identify the source of the title of Aldous Huxley's novel, *Eyeless in Gaza*.

SAMSON

by

Geoffrey Chaucer

Classical comparison:

Read the students the story of Hercules. Ask them to compare and contrast the pictures of the story man and the evils he faces projected by Greek and Hebrew culture.

Related Literature: In Canterbury Tales Geoffrey Chaucer (1340?-1400) introduced a company of some thirty pilgrims. Each person was to tell two stories to wile away the time on the journey. "The Monk's Tale" includes a paraphrase of the Samson story. The translation given is by J. U. Nicholson.

Also see John Milton's Samson Agonistes. Some parts of it could be read to the class.

F. Ruth

This narrative, which takes place "in the days of the Judges," is told with much picturesque and graceful detail; it affords an idyllic glimpse of home life in ancient Israel. The style has general beauty and purity. The basis of the narrative consists of the family traditions concerning Ruth and her marriage to Boaz. The author, no doubt, idealized both the characters and the scenes to a certain extent. The narrator takes delight in the graceful and attractive details of his picture. The principal characters are amiable, God-fearing, courteous, unassuming; and unostentatiously into the conduct of daily life.

Precis: Elimelach, a native of Bethlehem in the days of the Judges, goes with his wife and two sons to live in Moab. He dies there; his two sons marry Moabitish wives, Orpah and Ruth; after awhile the two sons die likewise, and Naomi is left alone with her two daughters-in-law. She resolves to return to Bethlehem, but suggests that her daughters-in-law remain in their own country. Orpah accepts, but Ruth expresses her determination to accompany Naomi. After their return to Bethlehem, Ruth gleaned grain in fields belonging to Boaz and later married him. The Book of Ruth deals with a new problem facing the returned exiles--intermarriage. Ezra, the scribe, descried mixed marriages, but many Jews opposed that view, holding that in the sight of God the qualities of devotion and righteousness were as important as Hebrew descent.

Source:

Biblical Chapter--The Book of Ruth

The Pocket Bible, 296-303

Related literature: Stanza 7, Keats' "Ode to a Nightingale"

Thou wast not born for death, immortal Bird! (i.e. the nightingale)
   No hungry generations tread thee down;
The voice I hear this passing night was heard
   In ancient days by emperor and clown;
Perhaps the selfsame song that found a path
   Through the sad heart of Ruth, when, sick for home,
      She stood in tears amid the alien corn;
         The same that oftimes hath
   Charmed magic casements, opening on the foam
      Of perilous seas, in faery lands forlorn.

Ask students to explicate this verse in terms of what they know of the story of Ruth.

Classical comparison: The story of Medea gives a Greek account of the alien woman who comes into a closed culture. Compare and contrast the acceptances given Ruth and Medea; what possibly does this tell you about the attitudes of the two cultures toward aliens and the question of intermarriage?

G. David and Goliath

Some Bible scholars believe that one important function of the Ruth story is to provide the lineage for David (note the final verse in the Book of Ruth).

The two books of Samuel were originally one; they owe their titles to the circumstance that Samuel, one of the heroes of Hebrew history, is the prominent figure at the opening, and that Samuel was the "Kingmaker," the transformer of the judgeship into the kingship.

Precis: In Samuel 17, David is a shepherd lad, inexperienced in warfare, who first attracts the king's attention by his act of heroism against the Philistines. At this time Saul was King over the twelve tribes of Israel and engaged in a war with the Philistines. A tremendous foe, Goliath, taunted the Israelites and challenged one of them to fight him. David, the youngest of four brothers, not actually a soldier in the Israelite army, came to the encampment with food for his brothers and their commander. Learning of Goliath's proposal, David, emboldened by his faith, disdained armor and weapons and took on the giant, killing him with one rock aimed at Goliath's temple. The Philistines were subdued, and David was destined to become King of the Israelites.

Source:

Biblical Chapter--I Samuel 17

The Pocket Bible, pp. 109-112

H. David and Jonathan

Precis: In I Samuel, 18-20, we find a classic story of friendship. David has displayed power in war and become a popular hero with the Israelites. King Saul's son, Jonathan, has become extremely fond of David, "his soul was knit to the soul of David." King Saul sent David out upon many affairs of state, to many battles, and David is completely successful. Saul became envious of David's popularity, so envious that he determined to kill him, even though David had been married to Saul's daughter Michal, after being done out of an older daughter, Merab. The final episode of this story demonstrates the great bonds of friendship. David and Jonathan concoct a plan by which David would be informed if Saul were really determined to kill him. Jonathan does warn David, and David successfully eludes the king.

Source:

Biblical Chapters--I Samuel, 18-20

The Pocket Bible, pp. 112-114

Related Literature: From Dante's Divine Comedy, the incident of David dancing before the ark; Purgatory, X.

> There was graven on the very marble the cart and the oxen drawing the sacred ark, whereby we fear an office not committed to us.
>
> In front appeared people; and the whole divided into seven choirs, to two of my senses, made the one say "no," the other "yes," they do sing.
>
> In the like wise, at the smoke of the incense which there was imaged, eyes and nose were made discordant with yes and no.
>
> There went before the blessed vessel (i.e. the ark) the lowly Psalmist, dancing, girt up; and more and less than king was he in that case.
>
> Figured opposite at a window of a great palace was Michal, looking on even as a woman scornful and sad.

Students may also profit from listening to William Waltar's King David, a musical recitative concerned with the life of David.

Other important works based on the David story.

1. John Dryden, Abraham and Achitophel
2. William Faulkner, Absolom, Absolom

LITTLE DAVID PLAY ON YO' HARP

Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu
Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu.

Little David was a shepherd boy,
He kill'd Golia an' shouted fo' joy,
Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu.

Joshua was de son of Nun,
He never would quit till his work was done.
Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu.

Classical Comparison:

1. David and Goliath; compare the fight of Achilles and Hector. What does each tell about the military tactics of the two peoples?

2. David and Jonathan; compare the story of Nesies and Euryalus in the _Aeneid_. The teacher will have to summarize this.

3. David and Absalom; compare the story of Apollo and Phaeton. Compare the two pictures of rebellious sons.

IV. Additional Short Narratives Suggested

Balaam and Balak, Numbers 22-24
The Wars of Gideon, Judges 6-8
Jephthah's Daughter, Judges 11
Elijah and the Prophets of Baal, I Kings 18
Naboth's Vineyard, I Kings 21
Esther, the entire book
The Three Hebrew Children, Daniel 3
Daniel in the Lion's Den, Daniel 6
Jonah, the entire book

V. A Comparison of Passages from Different Versions

Bishops' Bible, Psalm 23: God is my shepherd, therefore I can lack nothing: he will cause me to repose myself in pasture full of grass, and he will lead me unto calm waters.

Douay, Psalm 22: The Lord ruleth me: and I shall want nothing. he hath set me in a place of pasture. He hath brought me up, on the water of refreshment.

King James, Psalm 23: The Lord is my shepherd, I shall not want: he maketh me to lie down in green pastures; he leadeth me beside the still waters.

Coverdale, Isaiah 2:4: So that they shall break their swords and spears to make scythes, sickles, and saws thereof. From that time forth shall not one people lift up weapon against another, neither shall they learn to fight from thenceforth.

Geneva, Isaiah 2:4: They shall break their swords also into mattocks, and their spears into scythes; nation shall not lift up a sword against nation neither shall they learn to fight any more.

Bishop's, Isaiah 2:4: They shall break their swords into mattocks, and their spears to make scythes: And one people shall not lift up a weapon against another, neither shall they learn to fight from thenceforth.

Douay, Isaias 2:4: And he shall judge the Gentiles, and rebuke many people: and they shall turn their swords into ploughshares, and their spears into sickles: nation shall not lift up sword against nation, neither shall they be exercised any more to war.

King James, Isaiah 2:4: They shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more.

Ask the students to analyze changes in vocabulary, general sentence structure, and general effect.

VI. Well Known Phrases with Biblical Origins

gall and wormwood
a thorn in the flesh
a millstone about the neck
by the skin of our teeth
by the sweat of our faces
strain at gnats and swallow camels
the spirit is willing but the flesh is weak
a soft answer turneth away wrath
the salt of the earth
apples of gold in silver pictures
better a dinner of herbs where love is than a stalled ox and hatred therewith

VII. Vocabulary and Writing Activities

A. Activities

In reading the literature of the Old Testament, students will encounter many new words. Students reading their own translations will encounter other words which need clarification. This literature unit provides excellent opportunity for vocabulary building.

Modeled writing might be used to advantage with the study of Hebrew literature. The model is given first for careful reading. Then the student is to paraphrase the model imitating the syntactic patterns, figures of speech, and diction.

The following models could be used, or the teacher could select passages which would be particularly appealing to the class.

The Book of Ruth 1:1

Now it came to pass in the days when the judges ruled, that there was a famine in the land. And a certain man of Bethlehem-Judah went to sojourn in the country of Moab, he, and his wife, and his two sons.

I Samuel 18:1-4
And it came to pass, when he had made an end of speaking unto Saul, that the soul of Jonathan was knit with the soul of David, and Jonathan loved him as his own soul. And Saul took him that day, and would let him go no more home to his father's house. Then Jonathan and David made a covenant, because he loved him as his own soul. And Jonathan stripped himself of the robe that was upon him, and gave it to David, and his garments, even to his sword, and to his bow, and to his girdle.

B. Composition Assignments

Specific composition assignments may be suggested by the activities suggested for the study of each story. The following general composition assignments may be tried at the end of the unit:

1. Take one poem or story and show how a knowledge of an Old Testament narrative helps one to understand it.

2. Take one Hebrew narrative and compare it with one comparable classical narrative.

3. Discuss the use of detail in one Biblical narrative and one classical narrative.

4. Discuss the difference between the Greek and Hebrew pictures of one of the following:

    1. God
    2. The moral law
    3. The nature of the hero; the pattern of his life
    4. The meaning of family life
    5. The meaning of the clan, the tribe, the nation
    6. Fathers and sons
    7. The relationship between the Greeks and barbarians, Jews and Gentiles

VIII. Literary Selections

Following are the longer literary selections included in the Packet: "Abraham and Isaac" from the Chester Mystery Plays; "Hagar's Last Night at Abraham's"; and "Abraham and Moses" from Piers the Plowman.

ABRAHAM AND ISAAC

From 1374 to 1577, approximately, Mystery Plays were the drama for all strata of Englishmen. Twenty-five pageants were included in the Mystery Plays given in Chester. Each pageant was mounted upon a two-storied vehicle, the action taking place on the top story, the actors using the bottom level for properties and preparations. The Mystery Plays were religious drama presented for medieval people. A delicate simplicity and artistry of the plays remain for the present day reader.

—from the Chester Mystery Plays (adapted by Maurice Hussey) (London: Wm. Heinemann Ltd., 1957.)

HAGAR'S LAST NIGHT AT ABRAHAM'S

by

Sarah Zweig Betsky

—from onions and cucumbers and plums

ABRAHAM (FAITH) AND MOSES (HOPE)

by

William Langland

—from Visions From Piers Plowman
an adaptation and translation into
Modern English of William Langland's
poem by Nevill Coghill

IX. Supplementary Poems for Analysis

These poems are based on the New Testament account.

THE LAMB
by
William Blake

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing, wooly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

The "Journey of the Magi" by T. S. Eliot may also be used at this point in the course. The poem contains a series of images of freshness and renewal, combined with anticipations of disaster. The "three trees" suggest the three crosses, with Christ crucified on the center one; the men dicing for pieces of silver suggest soldiers dicing for Christ's garments and Judas' betrayal of him for thirty pieces of silver.

X. Additional Suggestions to be Considered for Supplementary Reading

A. For advanced students and for the Teacher

(1) Leon Uris, Exodus
(2) Louis Untermeyer, Moses
(3) Sidney Howard, The Alien Corn
(4) Dante, The Divine Comedy
(5) Thomas Mann, Joseph, et. al.
(6) Marc Connelly, Green Pastures
(7) William Blake, "Songs of Innocence"
(8) Archibald MacLeish, J. B.
(9) B. Bjornsen, The Brothers

B. For Middle and Lower Level Students

Easier works than the above should be chosen. However, the teacher should avoid the polemnic works and sentimental works which make up the stock-in-trade of popular religion publication. The following poems may be searched out:

(1) The Old English Caedmonian poems dealing with Genesis, Exodus and Daniel; the Exodus is particularly good; parts of it could be read aloud. Its heroic tale should be attractive to Junior High students.

(2) Short poems by John Donne (Holy Sonnets), George Herbert, Henry Vaughan, Henry King, Edward Taylor, Robert Lowell, W. H. Auden, and T. S. Eliot, among others, may, if chosen discretely, be used.

A note on the use of Old Testament narrative as the source of poetic figures:

This note deals with an aspect of the poetic use of Old Testament story. The teacher may or may not wish to bring this area into his class discussion but he should know it whether or not he wishes to teach it.

The classical myth unit emphasizes the fashion in which Greco-Roman myth came to be taken as a kind of moral or natural fable; a figment, a nucleus, a shell surrounding a core of philosophic, natural or moral truth, such truth as philosophic poets, both pagan and Christian, loved to suggest that the reader mine from the myths. Something like this happened with Old Testament story, something like this and yet something different. For, whereas the historicity of the Greek myths was very quickly doubted and the stories turned into fables "about something else," the essential historicity of large segments of the Biblical narrative were taken for granted in Biblical, medieval, and Renaissance times and really only were given a sustained questioning in scholarly historicical circles in the nineteenth century with the rise of the "higher criticism" in Germany. Yet, it was evident from pre-Christian times that parts of the Old Testament were essentially "poetry", and, as poetry, only religious poetry by virtue of a symbolic or allegorical interpretation of a non-religious surface - the Song of Songs, for instance. Again, parts of the Old Testament spoke of God in a figurative way, endowing him with human possession and human limb (a "right arm," etc.) while rather clearly also denying to him any real anthropomorphic character or human-like physique. Thus, by the time of Christ, Jewish exegetes tended to read considerable portions of the Old Testament as either allegory, essentially "poetic" and non-historical (the Song of Songs), or as history which in its treatment of God and of human history allegorical.

Jewish exegetes such as Philo Judaeus, who had come under the influence of Greek philosophy, enjoyed finding in the Old Testament parables and fables and such foreshadowings of such a philosopher's creed as harmonized with the Greek notions which they had adopted. Christian exegetes looked upon the Old Testament in a similar fashion save that they saw the poetic parts of the Old Testament as explicable in the terms provided by Christian teaching, the prophetic parts as fulfilled in New Testament story, and the historical parts as foreshadowing in a typological way the events of the New Testament--instructing in Christian love rather than Platonic idealism. The Song of Songs became the allegory of God and the church whereas in Jewish exegesis it was the allegory for God and the Synagogue. The passions attributed to God were interpreted not in New-Platonic terms but as figuratively related to God's love and representations, under the metaphor of husband-wife love, of God's charity. Christian exegetes arguing against those in the early Christian camp who worked to deny altogether the validity of the historical and spiritual content of the Old Testament (i.e., the Manicheans). The technique of the patristic explainers of the Old Testament was based both on Jewish traditions of interpretation and on apostolic practice. Christ, in the Gospel accounts, treats several Old Testament accounts as figurative foreshadowings of his career, and Saint Paul extended the method using the figure of Hagar and Sarah to stand, allegorically, for the Old Law and the New, the flesh and the spirit, treating Adam as a double figure (the Old Adam or depraved man and the New Adam, the innocent man), and so forth. The minor epistles, particularly Hebrews, are full of allegories drawn from the Old Testament; the flood becomes the figure for baptism; the Old Testament sacrifices, figures for Christ and the Christian "Passion sacrament" etc. This approach to scriptural exegesis was extended for Greco-Roman Christendom by Origen in the third century and by Augustine in the fourth and fifth. Teachers who wish to learn about the method of interpreting the Old Testament should look at the following books:

(1) Henri de Lubac, Exegese Medievale.

(2) St. Augustine, On Christian Doctrine, trans. D. W. Robertson.

(3) Rosamund Tuve, A Reading of George Herbert.

The reading of the Old Testament as figure, allegory, foreshadowing, fable (as well as history) made it a mine of later fable, foreshadowing, fable, and symbol. The reading technique encouraged the reader to see, in Shakespeare's words, "sermons in stones." Objects came to stand for ideas: the Lion, for wealth or kingship or Christ as King; the Sun for God-as-Justice; the woods, for temptation; the Red Sea, for baptism or regeneration; the pearl, for innocence, and so forth. Similarly, as things could have an "inner meaning," so also could actions or stories. Thus, Isaac bearing the fardels became a figure for, or type of, Christ bearing the "fardels" preparatory to the Crucifixion. Generally the effort to see an analogy between the Old Testament and the New is an effort to see the analogy and see it as presenting a model of what man in the exegete's time should or should not be.

The seventh grade teacher may not be interested in such matters for their own sake--though the history of this chapter in the understanding of Biblical narrative is one of the most fascinating in the history of the development of literary method. The teacher does need to know this history partly because he and his students will, in the reading of poetry, run into figurative comparisons or figurative statements which can only be understood if one has some sense of how the Old Testament could become, or be made, a mine of poetic figure by men who wished to explain its stories as standing for something beyond themselves. For instance, students, in reading Beowulf in the Nebraska Curriculum next year, will encounter Grendel and Grendel's mother, both of whom are said to be kin of Cain and monster-types. The remark that they are Cain's kin is puzzling. Grendel and his mother are not Biblical characters, nor are they contemporaries of Cain if one looks to the historical period in which *Beowulf* is rather vaguely set. However, the remark makes a certain amount of sense if one knows that Augustine says, concerning the giants in the earth of *Genesis* 6:4, that they are the "kin of Cain" and, allegorically, representative of the monstrosity of all those whose basic motive is cupidity rather than some other, more generous, motive. That Grendel and his mother are Cain's kin in this sense is obvious. A knowledge of the allegorical possibilities of Old Testament story is central to the reading of Dante and Chaucer, Spenser and Milton, Herbert and Donne and is very helpful in reading such an allegorical (or symbolic) novelist as Hawthorne. Most of these writers are studied in the Nebraska curriculum.

Teachers who wish to gain some insight into the kind of allegory we are describing would do well to look at the 12th grade *Christian Epic* unit and the 11th grade *Sin and Loneliness* unit. The following books should be helpful in providing the teacher with an introduction to the conventional meanings attached to a large number of *Old Testament* stories by poets who wrote up to the eighteenth century and to later poets and prose writers such as Hawthorne who made use of an earlier tradition:

(1) Rosamund Tuve, *A Reading of George Herbert*.

(2) D. W. Robertson, *A Preface to Chaucer*.

(3) Emile Male, *The Gothic Image*.

(4) The poetry of Herbert, Spenser and Dante is very explicit about the meaning of the Old Testament symbolism it uses.

A CURRICULUM FOR ENGLISH

Teacher Packet

RELIGIOUS STORY: III

AMERICAN INDIAN MYTH

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

MYTH, PART III:

AMERICAN INDIAN MYTH

CORE TEXTS: None. Material is included in the Student Packet.

SUPPLEMENTARY TEXTS: None. Additional reading may be assigned at the discretion of the teacher.

OUTLINE:

- I. General Introduction
  - A. Description of Content
  - B. Objectives
  - C. Articulation
- II. Bibliography
- III. Critical Aids
- IV. Suggested Procedures
  - A. Literature
  - B. Language
  - C. Composition
- V. Extended Activities

I. General Introduction

A. Description of Content

This packet contains statements of the objectives and articulation of the work; a brief and highly selective bibliography of sources for supplementary reading assignments; background on American Indian Myth for the teacher; suggested teaching procedures; and a Navaho poem which might make an effective finale.

B. Objectives

The student who has been through the units on "The Making of Stories" and "The Meaning of Stories" should have some sense of:

1. "How" a story means.

2. "How" it means to a particular group.

3. How it is presented or "recited" to a particular group;

4. How groups use stories to express, to communicate, to celebrate their philosophies of life, their values, their conception of the nature and the meaning of what they perceive about them.

The objectives of this section of the unit on "Myth" include further development of the perceptions listed above and:

1. to meet, understand, and appreciate American Indian legends.

2. to explore and understand the cultural sources of American Indian legends.

3. to discover the beliefs, emotions, and social structure of a people through a study of its folklore and legends.

"American Indian Myth" deals with the narratives of a group as pictures (however exaggerated) of the religious, social, and natural reality which this group perceived; of the ideal states toward which it aspired.

C. Articulation

Most of the material in the unit constitutes a part of oral literature, a kind of mythology or mythos in the widest sense. It connects with the study of two, perhaps more significant, systems of mythos (The word mythos here does not imply anything concerning the historical truth or falsity of a story. It does imply its being stylized to picture indirectly the values of the group.) those found in Greek mythology and in the narratives of the ancient Hebrews. As those narratives set forth some of the basic literary and ethical ideas of the peoples to whom Western civilization is most indebted, so the stories in this unit set forth ideas similarly significant in the lives of persons who lived in somewhat similar cultures in the United States. This unit is also related to: (1) The Eighth grade unit on "Heroes of the Western U.S." and indeed to all eighth grade units dealing with heroes; (2) the 10th grade unit on Nature; and (3) the 11th grade units dealing with "American Literature".

II. Bibliography

NOTE: Those works marked by an asterisk are especially helpful.

Astrov, Margot, The Winged Serpent: An Anthology of American Indian Prose and Poetry (New York: John Day Company, 1946.)

*Beck, Ethel Fyles, Lumni Indian How Stories (Caldwell, Idaho: The Caxton Printers, Ltd., 1955.)

*Curtis, Natalie, The Indians' Book (New York: Harpers, 1907.)

III. Critical Aids

A. The Types of Folklore: Some Concepts Which May Form Useful Analytic Tools

One of the conventional subdivisions into which folklore is sometimes divided is central to this unit, another is optional. The first of these groups we might call "instructive" tales; the stories in this group tend to have highly serious conceptual content. We can distinguish further among the instructive tales in a very general way according to their intention and their subject matter. When we do so we find that the instructive tales include myths and legends. The myths tend to be religious in nature, to describe and account for the behavior of supernatural beings. Sometimes they relate natural phenomena to the supernatural, thus explaining the nature or creation of what the people see about them, phenomena as different as fire and evil. Such tales obviously have three intentions: to entertain, to express and teach belief, and to explain natural phenomena.

Legends, too, tend to entertain, to comprise an expression of faith, and in some instances, to give an explanation of visible phenomena. Like the myth, the legend purports to recount actions long since past. They tend to differ, however, from myths in that the central figure of the legend is usually mortal, not a god; some, however, tend to focus less on people than on places, but here again the emphasis is on the terrestial, not the supernatural. (If one recalls the different kinds of legends which he has casually encountered--haunted house legends, buried treasure legends, saints legends, for example--he will see that the subdivisions and divisions which are used here are very general, collective terms by which one can get a very hasty overview of the kinds of folklore.)

The teacher may wish to consider another kind of folklore, that composed of song and verse. While the pieces of this group are most readily identified by their form, they tend to differ also in their content. In many instances they more directly and seriously express emotion than the tales and stories do; others are marked by their content and heavy rhythms as work songs. It is desirable to remember the many folksongs and verses which are neither emotional nor work songs (e.g. the verse taunts, or nonsense rhymes used in games or dances) for, by recalling them, one sees again that the general descriptive remarks which are made here are but the barest guidelines, descriptions to which there are many exceptions, but descriptions which are helpful in leading students to grasp the nature of the materials they are studying. These descriptive remarks should not be used as an introductory lecture to the students; they should be used only as a basis for suggesting lines of inquiry and discussion by which the more advanced students might themselves arrive at similar descriptions.

IV. Suggested Procedures

A. Literature

The stories in the Student Packet were told long before they were written. Some were repeated and passed on orally because the people had no books. Some were told by people who could not have read books. Some were told before there were any books. These stories, from many and varied sources, were eventually put into writing, and have become a rare and beautiful part of the American heritage.

While the main business of most classes may well be to grasp the narrative and cultural significance of the stories, some classes may wish to go on to analyze the stories more carefully to identify the various subdivisions of folklore as they are represented by the readings in this unit and by supplementary readings. The teacher may well wish to guide such classes to the inductive discovery of the generic differences in the stories read, for these generic differences tend with some variations to characterize the subdivision of any body of folklore, whether western American, Greek, or medieval European.

The American Indian appears to have had a very fertile imagination, for from his speculations about himself, his environment, and his gods have sprung some of the most beautiful of all myths and legends. Although the teacher may find a different presentation more suited to the class, these myths and legends are arranged here in three groups. In all three groups, the first emphasis might well be placed on the characterizations and descriptive detail presented by the stories. Beyond that each group lends itself to a different stress.

The first group, Myths of Religion and Creation, is concerned with descriptions of the supreme being and the origins of the earth. A most interesting and rewarding focus here is that which reveals the similarities between these primitive expressions and those embraced by more modern or more sophisticated groups; especially helpful are the similarities between the mythical accounts of the Indians and the biblical accounts in the Christian tradition or the mythical accounts in the classical traditions. The second group of Indian legends and myths centers around explanations of natural phenomena. The students can be led to discern in these stories the imaginative power of the Indian story tellers, for many of these legends attempt to explain or make less frightening natural phenomena. familiar to the students. When the Indian tells of the enormous black birds that thunderingly clap their wings and with jagged streaks on their wings dart about the sky, he is posing a solution to the mystery of thunder and lightning; while this solution is not to us as acceptable as some others, yet it is as sincere as Ben Franklin's was, and it can tell us a great deal about the Indian--if not so much about lightning.

The last group of Indian stories approaches still another aspect of this body of Americans. We tend to feel that the American Indian himself is a man apart, alien and aloof from western civilization. His myths and legends link him, however, with the rest of mankind. Students may ask, "Why should we study Indian fairy tales?" Part of the answer lies in the way the stories link the Indian to other cultures. The similarities between the Indian and Biblical accounts have already emerged. In other Indian stories, there are startling similarities to some of the very roots of western culture, the Greek and Roman myths.

Examples of the Indian myths and legends are included in the student packet for this unit, with one Greek myth for comparison. The teacher may well desire to have the students read myths and legends arising from Indians known to have inhabited areas near the location of the students, or he may find the materials in the unit are not sufficiently numerous to meet the needs of the class; in either instance, the students might be encouraged to find other readings in the books listed in the bibliography.

1. Suggested Plan of Presentation

Group I: Religion and the Creation

(a) Read the stories:
    (1) "Sky Woman" (Student Packet)
    (2) "Evil-Minded and Good-Minded" (Student Packet)

(b) The reading questions which are provided in the Student Packet after each story might very well serve to begin the class discussion; in some cases these reading questions may be too numerous or too few for the needs of the class, and should be modified accordingly by the teacher. Additional discussion questions are provided below for later, more advanced class work. Some of them lead into the interesting way in which these tales parallel familiar Biblical accounts. In "Sky Woman," for example, the creation of the earth bears some resemblance to that given in Genesis. Some students may also find a similarity to the virgin birth of Christ both in "Sky Woman" and in "Evil-Minded and Good-Minded." The latter story may also suggest the story of Cain and Abel to the students, or, perhaps, the rebellion and fall of Lucifer. Probably the discovery of such parallels should only be suggested by the teacher and not fully revealed until the students have seen it themselves. One might also point out that "Sky Woman" and "Evil-Minded and Good-Minded" are very old stories.

(c) Additional Discussion Questions
    On "Sky Woman":
    (1) Compare and contrast the first scene of this story with the first chapter of Genesis. What are the similarities?
    (2) Compare this explanation of the origin of nature with more modern, more scientific theories of the creation, of the earth, such as that of the dust cloud or that of being pulled away from a star, etc.
    On "Evil-Minded and Good-Minded"
    (1) To account for the presence of evil in a universe created by God has always been a problem for men. How does this Indian legend solve this problem?

(2) By what means was the decision made as to who would control creation? Was it entirely by chance? Why or why not?

(d) The students at this point should be able to read Indian myths from other sources and to ask the same kinds of questions about them as they have been led to ask in the class discussions of the stories presented in the student packet.

Group II: Legends of Nature

(a) Read the Stories
  (1) "Raven's Deed" (Student Packet)
  (2) "How Fire Came to the Earth" (Student Packet)
  (3) "Mon-Daw-Min; Or, The Origin of Indian Corn" (Student Packet)

(b) Additional Discussion Questions
  "Raven's Deed"
  (1) Most of the tales of this type have one specific purpose; explain the purpose of this one.
  (2) Are there parallels between this story and any in the Bible?

  "How Fire Came to the Earth"
  (1) What was the primary function of this story?
  (2) Show how the contrasting importance of an open flame in the Indian culture and in our daily life suggests the characteristic differences between the two cultures.
  (3) How is this story similar to our own hypothesis of the discovery of fire?

  "Mon-Daw-Min; Or, The Origin of Indian Corn"
  (1) One can distinguish more clearly between the theme and the purpose in this story than in many; what is the theme? the probable purpose?
  (2) Does the preparation of the youth described in the story bear any resemblance to other religious rites?

(c) At this point the teacher might well refer the students again to other sources of legends, encouraging them to ask of other legends the kinds of questions they have had to answer here; see the bibliography at the end of this unit for suggested sources.

Group III: Myths for Comparison

(a) Read the Indian Stories
  (1) "Island of the Dead" (Student Packet)
  (2) "The Twins' Journey to the Sun" (Student Packet)
(b) Additional Discussion Questions
  "Island of the Dead"
  (1) What does this story tell you of the Indian's belief about life after death?
  (2) What is the theme of the story? the purpose?

NOTE: It is advisable that the students read the Greek myth, "Kingdom of the Dead" (Student Packet) at this point.

"The Twins' Journey to the Sun"

(1) Notice the adventures the twins have on their way to the sun. What does each of these tell you about what the Indians knew of the natural world?

(2) Notice the description of the house of the sun and of the sun itself. What was the story teller explaining in this story?

(c) Additional Discussion Questions:

Since the emphasis in approaching this story is on its similarity to the Indian myths, one may not wish to examine the implications of these stories quite so extensively as he has the Indian stories. The reading questions in the Student Packet tend to stress two ideas: first, that this myth too reflects imaginative treatment (often explanatory) of natural phenomena, and secondly, that one can ask the same kind of question about a Greek myth as one can ask about any other myth.

B. Language

In the Student Packet, each selection is followed by a list of vocabulary words with which students should become familiar. No specialized language activities are required during this unit, although the teacher is free to expand the language study as he sees fit.

C. Composition.

Since the emphasis of the curriculum at this grade level is on expository writing and since this packet concludes the central unit on myth, most of the suggested composition assignments (see Student Packet) are expository ones dealing with the larger aspects of mythology or relating American Indian myth to Hebrew literature and classical mythology.

V. Extended Activities

This poem which does not appear in the student packet might be read to the students as a finale for the unit.

NAVAJO PRAYER

by

Edward Yeomans

Study Questions

1. To whom is the young man praying?
2. Make a list of the things for which he is praying.
3. Why would these be important for an Indian brave?
4. What do the three words used to describe the rain in the second verse suggest as to what the young man feels is meant by "wholeness?"
5. Would these be good attributes for any man?

A CURRICULUM FOR ENGLISH

Teacher Packet

STORIES OF THE AMERICAN WEST

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

STORIES OF THE AMERICAN WEST

Grade 7

CORE TEXTS: Jack Shaefer, Shane (New York: Bantam Books, Inc., 1949). (35¢)

SUPPLEMENTARY TEXTS: None

OUTLINE OF UNIT:

GENERAL INTRODUCTION

I. Description of Content
II. Objectives
III. Articulation

BIBLIOGRAPHY

I. Folk Tales
II. Folk Heroes
III. Ballads

GENERAL AIDS

I. The Ballad
II. Folk Tales of the White Settlers
III. Stories of Folk Heroes
IV. The Hero in America
V. The Western Novel

SUGGESTED PROCEDURES

I. Literature
    A. Folk Tales of the White Settlers
    B. Stories of Folk Heroes
    C. The Western Novel

II. Language

III. Composition

EXTENDED ACTIVITIES

I. Supplementary Section on Poetry
II. Bibliography for Students

I. Description of Content

This packet contains statements of the objectives and articulation of this unit; a bibliography arranged by topic; background information on the types of folk stories in the unit; teaching suggestions for literature, language, and composition; and a supplementary section on poetry to be used at the teacher's discretion.

II. Objectives

In this unit, the student should meet, understand, and appreciate American folklore and myth; explore and understand the cultural sources of it; discover the beliefs, emotions, and social structure of a people through a study of its folklore and legends; and perceive and understand the nature of the western hero.

III. Articulation

In this unit the student not only moves from the earlier to the later, from the Indians to the whites; but also from myths and legends to folk tales and stories of folk heroes. The student is building upon his experiences with the American Legendary Hero in the fifth grade and Norse Mythology in the sixth grade, as well as the immediately preceding unit on myth in the seventh grade. The unit is also closely related to "The Making of Stories," to future units or various types of heroes and leaders, and to the eleventh-grade "Three Themes in American Civilization." If the above objectives are achieved, the student will be well prepared to enter his eighth grade study of "The Noble Man in Western Culture."

BIBLIOGRAPHY

Note: Selections marked by an asterisk are especially helpful.

I. Folk Tales

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Louise Pound, *Nebraska Folklore* (Lincoln: University of Nebraska Press, 1959).

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II. Folk Heroes

Paul R. Beath, *Febold Feboldson* (Lincoln: University of Nebraska Press, 1948).

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Howard W. Felton, *Legends of Paul Bunyan* (New York: Knopf, 1947).

John T. Flanagan and Arthur Palmer Hudson, *The American Folklore Reader* (New York: A. S. Barnes and Company, 1958).

Maria Leach, *The Rainbow Book of American Folk Tales and Legends* (New York: The World Publishing Company, 1956).

*Frank Shay, *Here's Audacity! American Legendary Heroes* (New York: Macaulay, 1930).

*Dixon Wecter, *The Hero in America* (New York: Scribners, 1941).

III. Ballads

B. A. Botkin, Sidewalks of America (New York: The Bobs-Merrill Company, Inc., 1954). This is helpful on western towns.

*Levette J. Davidson, A Guide to American Folklore (Denver, Colorado: The University of Denver Press, 1951). This is most helpful principally because of the definitions and bibliographies it provides for each of the kinds of folklore presented in this unit.

Ray M. Lawless, Folksingers and Folksongs in America (New York: Duell, Sloan and Pearce, 1960).

John Jacob Niles, The Ballad Book (Boston: Houghton Mifflin, 1961). An exhaustive collection of ballads, with fascinating notes about how they are collected.

GENERAL AIDS

I. The Ballad

This unit introduces the student to the ballad, a song in verse that tells a short story of some heroic deed, romance, or event in history. The story is the main thing, although the tune helped the ballad-singer to remember the words. Long before printing, many centuries ago, the ballad was recited from memory. Since it was passed on by word of mouth from generation to generation, it was constantly changed little by little from the original. Ballads really are voices from the lips of plain folk long dead. Their stories lived only as long as people remembered and sang them. No one knows who wrote them. Hundreds of them were lost after the invention of printing. However, many have survived in isolated regions.

Ballads are usually written in simple, often crude, language. Many ballads repeat a regular pattern in their stanzas and contain many words and phrases of imagery repeated again and again. Some poets have imitated the traditional or popular ballad, resulting in literary or artistic ballads, two of the best known being Longfellow's "The Wreck of the Hesperus" and Coleridge's "The Rime of the Ancient Mariner."

American ballad-collectors have become more and more interested in the ballad, and have written down many of them found in isolated mountain regions of the United States. These ballads were brought to this country by the early settlers. Collectors have also found many fine old traditional ballads of England and Scotland. Sir Walter Scott made one of the finest early collections, including "Chevy Chase," "Edward," "Sir Patrick Spens," "Barbara Allen," and "The Wife of Usher's Well." There are thirty-eight known ballads about Robin Hood.

In the United States many ballads have been sung about and by the Negro, the cowboy, and lumberjack, the railroader, the farmer and the hobo. Most of them record tragic events or dour situations. One of the few ballads with a humorous turn is the one, in its three forms, in the student packet, "The Wife Wrapped in Whether's Skin."

II. Folktales of the White Settlers

This kind of folklore is probably more directly familiar to the student than nearly any other, for it includes nursery stories, fairy tales, animal fables, and anecdotes of special groups of characters such as the Irishman, Dutchman, Negro, Jew, mother-in-law, dude, hick, or city slicker. The folk tale is here represented by two kinds which are particularly prominent in the west, the tall tale and the brag, to both of which exaggeration and absurdity are essential.

III. Stories of Folk Heroes

The distinguishing feature of these stories is less their purpose than their central figures. In other respects, these yarns approximate kinds already examined. They tend, for example, implicitly to assert articles of belief, as myths also do; they tend also to be legends, to be semi-historical in nature or based--however remotely--on some kinds of fact; and like the tall tale, they tend to feature absurd exaggerations of the details of the working life of the people.

They might profitably be termed "patriotic," for the heroic figure whose actions they describe tends to be a projection of the strengths, values, and spirit of the group in which the tales originated. In some instances, this is a national group, and the figure bears the name of a historical hero such as George Washington or Daniel Boone. In others the group is smaller, being comprised of people in a particular region, occupation, or homeland, and the hero, although no smaller in physical stature, bears a name reflecting this group background, a name like Joe Magarac or Febold Feboldson. In all instances one can usually discern in the exaggerations the rough outlines of both the people themselves and of their social and natural environment.

Background material is offered here for use by the teacher in determining which heroes will be used. The illustrations included in this unit may be used on the bulletin board. The bibliography will be helpful in locating selections.

A. Febold Feboldson--The big Swede came from his native land and settled in Nebraska many years ago. He was a natural scientist and in this capacity managed to cope with the Big Fog which came to the Plains in the year of the Great Heat. In addition to his weather-handling ability, Febold was a mechanical genius. He solved treeless Nebraska's fence post problem by combining the principles of meteorology and varnish. He dug post holes in the fall letting them freeze all winter. Near spring he put a chain around the top of each of those holes and had an ox team jerk each of them out. After he varnished them, there was nothing better on which to string barbed wire.

Of particular interest in the Feboldson collection is "Drouth Bustin'"--a tale which illustrates how the pioneer accepted his constant struggle to survive the problems of nature.

B. John Henry--John Henry was a steel-drivin' man. Every Negro work camp, construction gang and levee camp in the South praised this Negro strong man with yarns, songs and tales. Born in either Tennessee or Mississippi (both states claim him), John Henry lived to be thirty-four and weighed 220 pounds. There are fifty or more versions of the John Henry "hammer songs" to which work gangs still drive steel into solid rock. One of the versions goes:

> This old hammer kill John Henry
> Drivin' steel, drivin' steel
> This old hammer kill John Henry
> Can't kill me, can't kill me.

The narrative version of the John Henry ballad is an interesting one: One day the boss bought a steam drill to hurry the work in the tunnel (the big Bend Tunnel on the Chesapeake and Ohio Railroad in the West Virginia Hills). John Henry's pride was touched. "A man ain't nothin' but a man," he said. "But before I let that steam drill beat me down, I'm gonna die with the hammer in my hand." And he did. John Henry raced the newfangled contraption--and he won. But he died as a result.

C. Paul Bunyan--Paul Bunyan is the great logger. A huge man, he is the lumberjack hero of the logging camps and lumber mills of America's great northwest. He represents the epitome of superhuman strength. The performer of exaggerated feats, he is tremendously skillful, invincible, exuberant, and completely fearless. The humor of the Paul Bunyan tales reflects the old frontier zest for a good yarn and depicts the frontiersman's talent for making light of hardship, danger, death and fear. He represents one of the truly great folk symbols portraying a man with nerves of steel whistling in the dark.

In literature he represents the bigness and strength and energy of America. Excerpts of representative Bunyan tales are these: Paul Bunyan's kitchen was really amazing. The stove was twenty-four feet long and five feet wide. The cook used to bake Paul's pancakes right on top of the stove, and to keep it greased they tied ham skins to the feet of an old woman who skated perpetually around on top of the stove.

The mosquitoes in Paul Bunyan country were so large Paul had to set traps for them. The mosquitoes got loose once and carried off the cow. When they drilled through the roof, Paul just clinched their stingers with his mighty sledgehammer.

D. Mike Fink--Mike Fink was a real person. Born in 1770 at old Fort Pitt in Pennsylvania, he had his first rifle at twelve and fought Indians at thirteen. He shot a running squirrel through the eye on the day he uttered his first cuss word. In the early 1880's he was lured by river-boat life to become a keelboatman. Within the next twenty years he earned the reputation of being "King of the keelboatmen" because of his strength and daring. Because he could lick all the other river brawlers, he earned the right to wear a red turkey feather in his hat. He claimed he had been born with the alligators; he could drive a nail with a bullet. Any man who failed to laugh at his jokes was asking for a fight. As a "ring-tailed roarer" he represented the

American frontiersman who bragged of being fearless, dangerous and full of great deeds. A man who did no more than brag, and could not live up to his bragging, was known for a weakling and called a "screamer."

Mike Fink's keelboat garb was nothing but a pair of pants in summer, furs from head to heel in winter.

E. Joe Magarac--Joe Magarac is the strong-man hero of the western Pennsylvania steel mills. Joe worked on the number 7 furnace in a steel mill--day and night. He stopped only to eat his five meals a day, but had no need for sleep or rest as he never tired. On days when he was too busy to stop and trot to his boardinghouse, he stayed at the mill and drank hot steel soup. Joe worked with his hands. He stirred the cooking steel with his hands and scooped it up by the handful and poured it into the molds. Often he made cannonballs and horseshoes with his bare hands. He could grab the hot steel and squeeze out eight fine steel railroad rails at once from between his fingers, four to each hand.

F. Gib Morgan--An oil driller, Gib Morgan was the hero and pest of the Pennsylvania oil fields. A veteran of the Union Army, Gib (Gilbert) Morgan is another folk hero who actually lived. He was born in Clarion County, Pennsylvania, and he died in 1909. He was noted for his old tomcat, Jesiah, who could lick any dog in Oil Center. A tall man, Morgan was usually seen in blue jeans, blue flannel shirt, and a wide gray mustache; he wore a dirty, battered derby tilted rakishly to one side. Gib was responsible for the roof built over his huge oil derrick to keep the oil from shooting a hole in the sky. He built the big pipeline from Philadelphia to New York and bragged about this feat. One night his partner was anxious to get to New York to prevent his wife from eloping with another man. Gib pumped the partner through the pipeline, but the fellow got going so fast that when he reached the "Y" where the line branches off to New Jersey, the partner was split in half. Gib always felt sorry about this as he had failed to warn the partner of the junction.

G. Annie Christmas--The strong woman known as Annie Christmas was a bully killer and a keelboat pilot on the lower Mississippi River. She had a blond, curled mustache--very wide--which she always clipped short and neat before a fight. Occasionally she put on pants and worked on the levee, but usually she stayed on the boats. If she ever heard a man say, "I'm the bully of the town!" he never had a chance to say it again. In her bare feet she was six feet eight inches tall and she weighed 250 pounds. "As strong as Annie Christmas" became a popular saying in riverboat towns. She could carry a barrel of flour under each arm and one on her head at the same time when she loaded or unloaded her boat. Like Mike Fink, Annie had the right to wear the red turkey feather in her hat, but even Mike Fink was scared of Annie after she chased him away from the lower Mississippi. She threatened to lash him to the bottom of a keelboat and pole him all the way home herself if he ever showed up again.

Her bead necklace which she wore to parties was sensational. Each bead represented a gouged-out eye, a chewed off nose or an ear which she had taken in fights with her enemies. The necklace was thirty feet long, but it might have been longer except that Annie felt it was dishonorable to add trophies for the easy fights. Eventually Annie married Charlie, a gamblin' man, who wore elegant waistcoats. They had twelve sons all at once and every one of them grew to be seven feet tall. Charlie got killed in a game of chance, although he won anyway. Annie grieved for Charlie. She gave him a flashy, big funeral. Then she went home, put on her necklace and best dress, and she shot herself.

I. Other legendary and tall-tale heroes which the class may wish to investigate:

1. Old Stormalong
2. Pecos Bill
3. Johnny Appleseed
4. Daniel Boone
4. Davy Crockett
6. Casey Jones
7. Windwagon Smith

Pecos Bill and Johnny Appleseed are included in the elementary curriculum; however, the teacher may wish to draw some parallels, or use these men as a review.

In addition to the above heroes, these legendary bad men might prove interesting to study:

8. Jesse James
9. Billy the Kid

IV. The Hero in America

An interesting viewpoint about the growth of actual American heroes, and of how myth develops about them, can be found in *The Hero in America* by Dixon Wecter (New York: Charles Scribner's Sons, 1941). The following is an exerpt from his chapter "How Americans Choose Their Heroes."

> The sort of man whom Americans admire, trust, and are willing to follow can be sketched with a few lines. East and west, north and south, his portrait is familiar. He must be self-respecting, decent, honorable, with a sense of fair play; no Machiavelli nor Mussolini need apply. He must be firm and self-confident in leadership: Davy Crockett's "Be always sure you're right, then go ahead!" is approved American doctrine, whether in the headstrong and cocksure types we sometimes follow, like Old Hickory and Theodore Roosevelt, or in the great characters of our imagination like Paul Bunyan and Huckleberry Finn. Mother wit and resourcefulness we love. But a reputation for "genius" is unnecessary and may do the hero harm. Brilliantly clever men like Alexander Hamilton and John Randolph, and pure intellectuals like John Quincy Adams (by the guess of educators given the highest I.Q., 165, of all Americans in the Hall of Fame), are not major idols. An able man must not glory in his cleverness. By our standards one is sometimes allowed to "put over a fast one"--

Benjamin Franklin and Abraham Lincoln did, repeatedly--but he must not appear to relish the coup for its own sake. Art must conceal art. Jefferson understood this restraint just a little better than does his disciple Franklin Roosevelt. A clodhopper politician like Huey Long, boasting "There are not many people in the United States who are smarter than I am, and none in Louisiana," did not understand it at all. Long's scornful assertion that he could buy votes in his Legislature "like sacks of potatoes," to the country at large was equally bad politics. Uncle Sam allows his favorites to be shrewd in a good cause, but there must be no avowal of cynicism in principle. (In modern movies, the hero may pull a fast one for the sake of his mother, or some worthy ideal, but not for himself.) The backwoods always has a certain admiration for rustic rascality, and the metropolis loves a flippant wisecrack--but in America at large there is a pretty strong prejudice against the wise guy.

Vanity or personal arrogance in any form is taboo. The dandy in public life--accepted more tolerantly in the England of Disraili and Lord Curzon--is disliked by Americans. Meriwether Lewis, a great explorer of the West, was handicapped by the nickname of "The Sublime Dandy" and his manners of a Beau Nash. William Pinkney, one of the most brilliant lawyers of a century ago, was ridiculed because of his fawn-colored gloves and corsets, and the vanity that led him to begin a speech all over again when he saw ladies enter the visitors' gallery of the Supreme Court. Effeminacy is fatal. Martin Van Buren failed of reelection in 1840 after the public had grown tired of his lace-tipped cravats and morocco shoes, and a ribald Whig politician had exposed his use of a lotion called "Essence of Victoria." In the West, the dude was a traditional villain. (Ironically, in 1860 Lincoln's campaign manager worked hard to get him photographed in a boiled shirt with pearl studs, to make a better impression in the East.) The arrogance of caste is equally deadly in American hero-worship. Hancock, Jay, Gouverneur Morris were snobs who never won the sway, with even a seasoning of popular admiration, that some Tory statesmen have enjoyed in England. The public can never forget that Hamilton once exclaimed, "Your people, sir, is a great beast." (These words, quoted in the second decade of this century in school texts on American history . . . were omitted after protests from school boards and patrons, from subsequent editions in the 1920's when the Hamiltonian philosophy was in favor during the era of Republican prosperity.) Harding paid Hamilton the dubious compliment of saying, in 1921, "No man's life ever gave me greater inspiration than Hamilton's"; and bankers have often praised the first Secretary of the Treasury. But the people at large have repaid his scorn with neglect. Even Daniel Webster--for all his adoration in New England and among the propertied classes--has failed, for like reasons to make the upper rungs of hero-worship. All else favored him: a head so noble that it was often said "no man could be as great as Webster looked," a record of success from barefoot boy on a New Hampshire farm to the United States Senate, a superb voice that made the blood pound in men's temples. But he was known as "the pensioner of Wall Street," who spent his days so exclusively around mahogany tables in clubs that in the end he became the idol of the Best People, not the People. There are apparent exceptions. The rich man's friend is sometimes elected President--as in the days of McKinley, Harding, and Coolidge--when the voters look upon themselves as potential rich men, but his popularity strikes no roots in the substratum of affection and legend.

Within limits, the mores of the hero may vary with his times. Emerson, living in the day of Old Hickory, Clay, and Webster, remarked that to the great man, "doing for the people what they wish done and cannot do, of course everything will be permitted and pardoned--gaming, drinking, fighting, luxury . . . everything short of infamous crime will pass." Hadn't Jackson run off with another man's wife? Didn't he and Clay fight duels and bet on race-horses? Weren't Clay and Webster notoriously heavy drinkers--even though Webster was said to concede enough to appearances on the platform to refresh himself with white brandy out of a waterglass? Emerson's conclusion was probably too sweeping: in the first place he forgot that the capital of Puritanism had already moved from New England into insular America, and secondly he failed to reckon with the merely regional popularity of Clay and Webster which even then was fading. As for the hero, debunkery by sensational writers has usually addressed itself to secret nips at the bottle, failure to attend church, or flirtation with a neighbor's wife--rather than to matters of rightful public concern, like soundness of military strategy, foresight, or statesmanly wisdom. The great man who wins acceptance as a hero will find his vagaries and skepticisms trimmed down by convention. Nevertheless, it is surprising how few of the American great, in comparison with those of the Old World, have cultivated lush private lives.

The people's choice of heroes for America has been prevailingly sound; our major favorites are those any nation might be proud of. They go far toward vindicating the whole democratic theory of careers open to talents. We believe that character is more important than brains. Hard work, tenacity, enterprise, and firmness in the face of odds are the qualities that Americans most admire, rather than originality or eloquence of tongue and pen.

V. The Western Novel

The Western novel grew from the legends, folk lore, and tall tales of the West, and its characters, setting and plot situations represent a part of the culture of the expanding Western frontier. Such heroes and deeds as Western novels depict undoubtedly were based on actual people in factual experiences, but telling and re-telling of the incidents expanded the facts into heroic proportions. The Western novel is literature of a certain era in the civilization of the United States, and it follows a distinct pattern. The Western novel is an American epic which never found its Homer.

An article in Look magazine (March 3, 1962) outlines and interprets the conventional pattern of the Western novel rather well. It suggests that we expect, when we approach a western, to find certain kinds of people performing certain specified actions in situations which feature particular descriptive details. The setting of the novel is usually a town in a sparsely inhabited and relatively uncivilized region of the western territory of the United States. The town has no industry, little business, and limited family life; while it may boast a bank, general store, livery stable, sheriff's office and one or two saloons and gambling dens, it may offer only the saloon and one other place of business.

The central characters in the western novel ride into town fairly early in the book, and we readily distinguish the virtuous from the villainous. The hero often rides in from unknown parts, isolated and unknown, but obviously an exceptionally strong and competent figure whose past is lost in the wide open spaces of the prairies. While he speaks little, laconically, and unemotionally, and appears either bored or lazy, he has an inner alertness which accurately assesses everything and everybody around him. The villain, who may be of equally unknown origin, tends to be slovenly in dress and manner, unshaven, dressed in dark clothes, and loud and arrogant in speech. He is often associated with an Easterner marked by a weak chin, a man of good family but no character, whose tarnished reputation has driven him from a society in which laws and decency protect the good, the innocent, and the weak from the evil, the cunning, and the unconscionable strong. In the West this Easterner either infects the Westerners with his own vices or succumbs to those already present in the town, indulging them to the point of depravity. Frequently the Easterner is found to be incapable of direct physical action, ineffectual when he cannot resort to cunning and deceit.

The conflict which one expects from these central figures is thus a conflict at three different levels; there is first the physical action of the narrative, there is secondly the opposition of the Eastern values and the Western values, and there is thirdly the ultimate opposition of Good and Evil. The pattern of the Western novel thus offers not only a legend of the West but also a legend of the East as it was seen by the West; by this legend, the Eastern is weak, emotional, and effeminate, yet capable of redemption if it assimilates the code of the West.

The ultimate opposition, and the ultimate significance in the Western novel, centers in the moral values of the villain and the hero. When the villain arrives in town, perpetrating most of the sins inimical to society, he stirs the townspeople, arousing them to band together to put down this evil. Against his greed, dishonesty, perfidy, insolence, and violence, however, their own resources are inadequate, and their opposition is ineffectual until the arrival of the hero.

In the struggle between the hero and the villain, the hero's actions must be exemplary. He must often demonstrate his self-control by resisting the temptations of the evils indulged by the villain. His victory must result only from heroic deeds, deeds involving physical hardship, suffering, and courage; he must be fearless, selfless, and self-controlled to the point of asceticism. The villain, whose tremendous power has resulted from abandoning self-control and resistance to vice, seeks to taunt the hero out of his self-control, hoping to tempt him to indulge in the passion of destroying temptation. The hero, however, must not precipitate the final battle, he must not draw first; the villain himself must draw upon himself his own downfall, so that the violence which the hero must commit in destroying evil is clearly justified and necessary. The evil put down, the hero must receive no reward for his defense of society and his salvation of the good; like the heroes of many other myths and legends, he must ride off into the obscurity from which he came.

The grim rigor of the role of the hero in these tales is thus not unrelated to the puritan heritage of the frontier; an important aspect of puritanism is its concern with the supremacy of the will over the desires of the flesh; the western novel thus parallels at times puritan morality tales in which a good man battles the devil for the welfare of the community.

SUGGESTED PROCEDURES

I. Literature

A. Folk Tales of the White Settlers

It has been suggested that this kind of folklore seeks primarily to entertain; the students should readily perceive this. One might find, however, that the students need more guidance to discern in these entertaining tales the bare and sometimes harsh facts in the lives of the story tellers. One will certainly underestimate the significance and complexity of the tales if he dismisses them as nothing more than a collection of inaccurate, highly exaggerated, or unbelievable lies, for the stories often imply the serious as well as the humorous, the tragic as well as the comic elements of daily life. One might well lead the students to recognize that these tales are one method of coping with an environment which was at times most unpleasant indeed. With other stories, one may find the form more rewarding than the content, underlining the touches by which the teller establishes his veracity or the techniques by which he achieves his humorous effect. And with some, one might risk the absurdity of pedantic pomposity if he tries to do more than simply enjoy the humor of the tale.

B. Stories of Folk Heroes

1. Introduction

The class might read or have read to them representative tall tales from the following list of legendary characters. In reading these selections it is interesting to know the places where the tales were usually told: the barber shops on Saturday nights, around the tables of the threshing crews, in the parlors on dismal winter nights, at box socials, on the court-house steps and around the stoves in the local stores. The teacher will want to relate this to the performing situations discussed in "The Making of Stories," making contrasts to the oral tradition found in the classical story.

2. General Discussion Questions Concerning the Folk Heroes of the White Settlers:

   a. What feats of strength and daring are practiced by the hero?
   b. How does the hero resolve these basic conflicts if or when they confront him?
      (1) conflict of man against man
      (2) conflict of man against himself
      (3) conflict of man against nature
   c. What does the hero symbolize? (e.g., Paul Bunyan represents the tremendous size, power and vitality of America as well as the rugged outdoorsman coping with the wilderness.)

3. Discussion Questions and Suggested Activities:

   a. How does John Henry compare with other legendary heroes? What feats attributed to John Henry seem to parallel the feats of other heroes?
   b. As a Negro strong man how does John Henry cope with the problems unique to his minority group in American society?
   c. Find in different tall tales examples of the problems with which the frontiersman was forced to live. How do you account for the fact that most problems were on a whopping scale? Were these problems new to people settling in the West? Why or why not?
   d. Explain what you think to be the reasons why the all-powerful Mike Fink had to be careful to avoid Annie Christmas.
   e. Prepare a bulletin board of folklore. Include pictures not only of the heroes themselves, but of their friends and pets. These may be collected from newspapers and magazines or they may be drawn by members of the class.
   f. Students might enjoy hearing one of the recordings of the John Henry ballad or other ballads which were drawn from legendary heroes. The recent recording of "John Henry" by Tennessee Ernie Ford is especially popular and tells the John Henry story in song.

4. Summary question:

   a. How do stories become legends?
   b. What information about a particular civilization is revealed in its legends? Give examples to illustrate.

c. Why are there many different versions of the same legendary figure or incident?
d. How do "tall tales" differ from legends? Is there a difference in their sources? Explain.
e. Explain how the legends of Western United States would be different from those of other countries.
f. To what extent are legends and folklore historical?

C. The Western Novel

The earlier unit entitled "Making of a Story" and the unit on myth provide good background material for the study of the western novel. The additional background interpretations which are given in the Teacher's Packet should be useful in leading the students to an inductive perception of the form and significance of this genre; this material should not be presented to the students as an introductory lecture. Some of the many study guides and reading or discussion questions in the Student Packet seek answers which will serve the same end. The teacher may well find it necessary to modify either the number or the nature of these study assignments to tailor the unit for particular classes.

Most of the reading of the core book, Shane, should be done in class. The discussion questions suggest central ideas for class discussion. If some of the reading is assigned for student reading, the Study Guide Questions will direct the students to grapple with specific problems.

The Introduction and Chapters I-V of the novel should take about one week; composition assignments and the remainder of the study will require about two weeks. Accelerated readers will probably be able to do the study and reading in two weeks.

Prepare the student for composition assignments by drawing his attention to specific ideas as suggested at the end of the Student's Packet. The teacher may wish to incorporate other ideas into the Writing Assignments.

II. Language

Exercises in syllabication and information on idioms are included in the Student Packet.

III. Composition

Suggested composition assignments are included in the Student Packet.

EXTENDED ACTIVITIES

This section is designed to be used by itself, as a unit, or to be used at the teacher's discretion with the story units. After each poem appear suggestions as to the unit with which it might be used.

1. Poems to be used:
    a. "I Am an American" Elias Lieberman (Introduction)
    b. "Navajo Prayer" Edward Yeomans (Indian Legend) (included in the "Myth" unit)
    c. "Brian O'Lin" The Ray Wood Manuscript (Folklore)
    d. "Chiquita" Brete Harte (Western Hero)

2. Questions follow each poem.

3. Further suggestions for poems to be used:
    a. "The Creation" James Weldon Johnson
    b. "Jim Bludso of the Prairie Belle" John Hay
    c. "Lindbergh" Wendell Phillips Stafford
    d. "Coon-Dog Wess" James Whitcombe Riley
    e. "The Cowboy and the Tempter" Arthur Chapman
    f. "Ghosts of Indians" Witter Bynner
    g. "The Funeral Tree of the Sokokis" John Greenleaf Whittier
    h. "Red Iron Ore" From American Songbag edited by Carl Sandburg
    i. "The Brides of Enderby" Jean Ingelow
    j. "Conquerers" Grace D. B. Geldert

I AM AN AMERICAN

by

Elias Lieberman

Questions

1. In the first stanza is the poet speaking about any one person? How do you know?
2. About whom is he speaking?
3. How does the concept of being an American change in the second verse?
4. About whom is he speaking in the second verse?
5. Notice the figure of speech—"My father was an atom of dust, My mother a straw in the wind." What do you think is meant by this and the later lines that refer to the same thing?
6. Notice the last three lines of each verse. How do they differ?

NAVAJO PRAYER

collected by

Edward Yeomans

Questions

1. To whom is the young man praying?
2. Make a list of the things for which he is praying.
3. Why would these be important for an Indian brave?
4. What do the three words used to describe the rain in the second verse suggest as to what the young man feels is meant by "wholeness?"
5. Would these be good attributes for any man?

BRIAN O'LIN

collected by

ray Wood

Questions

1. Poetry such as this, which is a part of our folklore, often was written to be sung or to be used as a dancing game. How might this poem have been used? Why?
2. Where does the nonsense part of each verse come?
3. Poems may be enjoyed for the meaning, the rhythm, the story, or a feeling that they suggest. What is the chief source of enjoyment in this poem?

CHIQUITA

by

Bret Harte

Questions

1. How does the form of this poem differ from one like "Brian O'Lin"?
2. How do horses compare with men in the opinion of the speaker? Cite several lines to support your comparison.
3. What do you suppose happened to the "Nevy"?
4. What was the speaker's chief concern at the ford?
5. What was his measure of a man?

BIBLIOGRAPHY FOR SUPPLEMENTARY STUDENT READING

Walter D. Edmonds, *They Had a Horse* (Dodd, 1962).
Easy reading: the story of the days when a horse was man's most prized possession.

Walter D. Edmonds, *Drums Along the Mohawk* (Atlantic, Little, 1936).
Mature novel of life in the Mohawk valley during the Revolution, the frontiersman withstanding both the Indians and the British.

Tom Cluff, *Minutemen of the Sea* (Follett, 1955).
Easy. Thrilling story of the first naval battle of the American Revolution.

James Fenimore Cooper, *The Leatherstocking Saga* (Pantheon, 1954).
Last of the Mohicans (Scribner, 1962).
The Deerslayer (Scribner, 1961).
A student who reads one of Cooper's novels will want to read them all. Challenging reading.

Stephen W. Meader. *River of the Wolves* (Harcourt, 1948).
Easy. Captured by Indians during the French and Indian War, Dave Foster makes the long and dangerous trek into Canada and spends the winter in an Indian village.

Kenneth Roberts, *Northwest Passage* (Doubleday, 1959).
Frontiersmen search for the passage to that site of fortune, the Northwest. Other Roberts' novels might be of interest: *Arundel*, *Rabble in Arms*.

Eloise McGraw, *Moccasin Trail* (Coward, 1952).
Easy. Dramatic story of a boy's life with Indians who adopted him, and his readjustment after returning to his family.

Annabel and Edgar Johnson, *Wilderness Bride* (Harper, 1962).
Romboy Corey finds herself betrothed to Ethan, unwilling member of a large Mormon family. Picture of early Mormon life.

Virginia S. Eifert, *The Buffalo Trace* (Dodd, 1955).
Fictionalized tale of the perilous trip taken by Abraham Lincoln's grandfather over a buffalo trail to Kentucky.

Ole E. Rolvaag, *Giants in the Earth* (Harper, 1929).
Saga of a Norwegian immigrant and his wife in the South Dakota of pioneer days.

Steve Frazee, *Year of the Big Snow* (Holt, Rinehart and Winston, 1962).
Fast-moving story of Ted McNabb's adventures in climbing the Rockies with Fremont's Fourth Expedition. Easy Reading.

Lois Lenski, Indian Captive (Lippincott, 1941).
Easy. True story of the life of a twelve-year-old girl as an Indian captive of the Senecas.

Jim Kjelgaard, Wolf Brother (Holiday, 1957).
Easy. The Indians' side of the story told through the adventures of a young Apache in the 1880's.

A CURRICULUM FOR ENGLISH

Teacher Packet

AUTOBIOGRAPHY:

BENJAMIN FRANKLIN

Grade 7

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Nebraska Curriculum Development Center

AUTOBIOGRAPHY: BENJAMIN FRANKLIN

Grade 7

CORE TEXTS:

The Autobiography of Benjamin Franklin.

There are a great number of paperback editions of Franklin's Autobiography, and nearly any one would be suitable for this unit, but the page references and chapter divisions referred to in this packet and the student packet are for two of these editions especially recommended by the committee:

The Autobiography of Benjamin Franklin, intro. Richard B. Morris (New York: Washington Square Press, W218, 45¢).

Benjamin Franklin, The Autobiography and Other Writings, ed. L. Jesse Lemisch (New York: New American Library, Signet Classics CD74, 50¢). Additional writings, but the arrangement of the book makes the reading of the Autobiography somewhat more difficult.

OUTLINE:

General Introduction

Bibliography

General Aids

I. The "Genre" of Autobiography
II. The History and Development of Autobiographical Writing
III. The Motivations of the Autobiographer

Suggested Procedures

I. The Reading of Franklin's Autobiography

  A. General Procedures
  B. The Division of the Core Book
  C. Points to Remember About Benjamin Franklin

II. The Writing of the Student Autobiography

  A. General Procedures
  B. The Author's Responsibility
  C. Characteristics of an Autobiography
  D. Student Evaluation of Autobiography

Suggested Activities

Supplementary Bibliography for Student Reading

GENERAL INTRODUCTION:

The central concern of this unit is twofold: (1) the reading and study of The Autobiography of Benjamin Franklin, and (2) the gathering and organizing of material for the writing of a student autobiography. The study of Franklin's Autobiography as an example of a literary autobiography should enable the student to accomplish several objectives: (1) to understand and appreciate the autobiography as a type of literature, (2) to recognize the usefulness of the autobiography as a source of historical information about people and the time in which they lived, (3) to evaluate and explore the life of a person through first-hand examples of a fruitful and worthwhile life, (4) to understand the personalities--the intimate thinking and reasoning as well as the actions--of others as they deal with the problems and handicaps common to all human beings, and (5) to furnish some criteria and encouragement for the student's own efforts at autobiographical writing. One major advantage of this unit lies in the extremely personal nature of the writing that the student produces; each student is unique, and when he writes of himself he is accomplishing something that no other person can do. Consequently, the unit provides an excellent opportunity for all students, regardless of ability or limitations of intellect or achievement, to achieve a degree of success. The writing of the student autobiography also has the following objectives: (1) to aid pupils in formulating their personal standard of conduct or code of ethics, (2) to assist the teacher or counselor to better know the student, and (3) to initiate student writing of precise factual prose, accurate in its details, responsible in its judgments, and interesting in its content.

This unit is a "floating unit" within the seventh grade curriculum, that is, it may be placed wherever desired in the year's work without any significant effect on preceding or succeeding units. Since, particularly in the first year of junior high school, students are frequently required to write an "autobiography" for guidance classes, the teacher may avoid wasteful duplication of student time and effort if he plans this unit early in the year in collaboration with the guidance instructor. Although there are no other specific units in the curriculum that deal with "autobiography" exclusively, the materials of this unit are closely related to a number of other units. The units on biography in the fourth, fifth, and sixth grades should provide the teacher and students with some concepts of the general nature of this kind of writing and especially with the process of making generalizations and judgments on the basis of specific bits of empirical evidence. The unit is of course quite closely related to the twelfth grade unit which studies the greatest biography in English, Boswell's Life of Johnson. A number of the elements of autobiographical writing, the presentation of the "self" and the artistic presentation of the "autobiography of the imagination" in particular, receive rather extensive treatment in such units as the tenth grade units "Man's Picture of Nature" and "Sin and Loneliness" and the twelfth grade unit "The Writer as Rebel and Prophet: Poetry of the Early 19th Century." Insomuch as literary autobiography usually deals with the "public" and private problems of great men, this unit is quite closely connected to the eighth grade units "The Noble Man in Western Culture" and "The Epic" and the tenth grade unit "The Leader and the Group." These units should be especially helpful to the teacher in determining the significance of the "Points to Remember About Benjamin

Franklin" in the Suggested Procedures section of this unit. The eleventh grade materials dealing particularly with American Civilization should be of invaluable assistance to the teacher, as well as further development of materials that this unit is sound preparation for, both because of the great quantity of autobiographical writing included in the eleventh grade materials and because of the extensive treatment of the historical milieu associated with Benjamin Franklin.

BIBLIOGRAPHY:

Pascal, Roy. Design and Truth in Autobiography (Cambridge, Mass.: Harvard University Press, 1960).

Wethered, H. N. The Curious Art of Autobiography: From Benvenuto Cellini To Rudyard Kipling (New York: Philosophical Library, 1956).

Fadiman, Clifton. "The Private 'I': Some Thoughts on Autobiography," Holiday (July 1962), 14.

The following articles consider the writing of the student autobiography:

Crouse, R. "Writing an Autobiography," English Journal 33 ( ), 529-563.

Dinkmayer, D. "Consideration of the Autobiography," Education Digest 23 (April 1958), 40-42.

Straub, E. N. "Approach to Autobiographies," English Journal 23 (May 1944), 264-265.

Wolfe, D. M. "Fruitful Long Paper--The Autobiography," English Journal 45 (January 1956), 7-12.

GENERAL AIDS:

I. The "Genre" of Autobiography

In a sense, any piece of writing is "autobiographical" in that it is based upon the experience of the author, whether that experience be empirical, intellectual, or imaginative. As a literary genre (a kind, or sort, or type of literary work), however, the "autobiography" is a good deal more limited than that. The central "dictionary" definition of "autobiography" is "the story of one's life written by oneself." There is no need to depart from this definition; but for the purposes of this unit there is need to expand it somewhat, for there is any number of different kinds of stories and documents about "one's life written by oneself" that are usually not included in the classification "autobiography."

Nearly every prominent statesman or military leader of the past fifty years or more in America has left his "memoirs"; there are hundreds of diaries published; there are thousands of "reminiscences" in published form; there are innumerable "autobiographies" of entertainers, public personalities, sports figures, etc., written "with" a professional Journalist, or ghost writer--yet most of these are not truly "autobiographics," though they may all be "autobiographical." An autobiography is a continuous, personal revelation of all or part of the author's life from childhood through the date that the autobiography is written. The stress is constantly upon the expression of personality, upon the author's introspective examination of his own life and character. Thus we rule out memoirs, for instance, because they generally emphasize incident and personalities other than the author; we rule out diaries, journals, etc., because they are by their very nature less connected by any general conception. Much "autobiographical" writing is admittedly valuable as documentary evidence useful to the historian, political scientist, sociologist, or even to the journalist who is looking for human interest material, but in order to be worthy of study as works of literature autobiographies must be more than historical documents. They must be centrally concerned with the introspective revelation of the writer's personality and the writing of them must attain the full measure of genuine literary achievement.

II. The History and Development of Autobiographical Writing

The literary autobiography as we know it in our culture is really a product of the Christian emphasis upon the value of self-scrutiny of the individual mind. Consequently, the autobiography is largely a creation of European civilization, and the first masterpiece within the genre was St. Augustine's Confessions (circa 400 A.D.). Augustine's primary purpose was no doubt to write a testimony to God, and his book has remained throughout the centuries a manual of devotion. It is notable for its religious teaching, its psychological discoveries, and the special kind of historical information it provides; but it is an autobiography because it is the introspective examination of the spiritual development of only one man, the person who wrote it. The reader becomes involved in the personality of the man who narrates the series of spiritual experiences. In St. Augustine's Confessions, the autobiography appears for the first time as art form.

Although Augustine's work was read widely throughout the Middle Ages, it had no comparable successor for over a thousand years. In the sixteenth century the autobiography of Benvenuto Cellini appeared. Cellini, an Italian metalworker and sculptor, wrote his autobiography between 1558 and 1566. He was confident of his greatness as an artist, and in part his purpose is to tell the story of his artisitic works. But his famous account of the casting of his Perseus is an astonishing display of temperment as well as artistry, and it is a remarkable piece of social history besides. The book is the story of a man, not just the story of an artist and his works. The life of this gifted and impulsive man in sixteenth-century Italy and France was fascinatingly eventful full of incident and accident. He writes a continuous and dramatic narrative, the incidents of which are held together and linked by the feelings, imaginings, and mental respones of a consistent and unique personality. The continued narrative of incident is quite different from Augustine's distillation of a few events marked by heavy significance, but the result is a true autobiography distinguished by literary excellence.

Contemporary with Cellini's autobiography were Girolamo Cardano's (Italian mathematician) Book of My Life and the Life of St. Teresa. Cardano's book shows extraordinary psychological insight through his analytic method of examining his own personality. The truth he seeks is not simply the truth of historical actions and events, but the truth of his feelings, impulses, and ideas. The deeper he penetrates into his own soul, the more involved his problem becomes. Cellini presents himself; Cardano analyzes himself. St. Teresa's Life, written between 1563 and 1565, was a confessional in origin, but it was written in the assured conviction that she had received the "gift of wisdom" from God and with the knowledge that it would be read by a wide public.

The seventeenth century shows nothing comparable to these three great autobiographies. It is a great age of memoirists and diarists, among them Cardinal de Retz, Saint-Evremond, John Evelyn, and Samuel Pepys, but it produced no great autobiographies. The period that may properly be called the "Age of Autobiography" begins in the latter half of the eighteenth century and stretches through the beginning of the nineteenth century. This period includes the autobiographies of Benjamin Franklin in America, Jean Jacques Rousseau in France, Edward Gibbon and William Wordsworth in England, and Johann Goethe in Germany.

Rousseau's Confessions is widely recognized as the greatest autobiography ever written. Rousseau, French philosopher and writer, was the most influential literary man of the eighteenth century. His autobiography represents the reality of his own spirit and emotion with an egoism seldom surpassed even in our own day. In Rousseau's Confessions, autobiography became the means to come to terms with the true self, not simply an account of things done or known.

Benjamin Franklin's autobiography was begun in 1771 and not completed until 1789. This autobiography is the first narrative of a man as a practical social being. Franklin's purpose seems to have been to establish his life as a model to those who wished to achieve success in the social and commercial world. He repeatedly recommends his mode of behavior to others, and he evidently believed that the moral principles that he drew up for himself would be useful to his son, to whom the book is addressed, and to other readers. Franklin was a man of many abilities, and he tells us in his autobiography how he made his way--as a printer, a social reformer, a scientist, an inventor, and a statesman. There is something of vanity in his whole story, he humorously admits, but what holds his narrative together is his need and desire to give an example of how one can make a success of things, so that this intention is the most important structural element of the story. Of his childhood and youth, for instance, he recalls only those incidents which illustrate some useful problem of personal relationships and give a lesson on how to get on with or manage others. His narrative is tolerant and humorous, as is his attitude toward himself. He tells of his errors and faults as simply and ironically as he does of his achievements and wisdom. It is a pity that Franklin's book became a handbook to success, for its use as a moral primer obscures its marked and attractive individuality.

The autobiography of Edward Gibbon, British historian, is the first of the autobiographies which we have glanced at that is devoted to the review of a life as the shaping of a specific skill directed toward the accomplishment of an absorbing and worthwhile venture. Gibbon, like Franklin, seems to desire to establish his work as a worthy standard by which his life may be evaluated and the moral lessons of it made meaningful to others. The Prelude, the poetic autobiography of William Wordsworth written in 1804-5 and revised in 1839, is another autobiography which concentrates on the development of a specific skill devoted to specific goals. But Wordsworth's Prelude is an autobiography with a difference, for it does not relate the events of the life of the author, it relates the progress of the development of his poetic imagination. Wordsworth felt his genius within himself and The Prelude is his attempt to analyze that genius and its development. Wordsworth seems to have written his discoveries about his genius as he discovered them, and even occasionally only recognizing points in the development after he had written about them in his poem. For this reason, the poem seems truly inspired, and it contains much of Wordsworth's greatest poetry while at the same time being truly an autobiography of the poetic imagination.

Goethe's Poetry and Truth is far more broadly based and more factual than the specialized introspective autobiographies of Rousseau and Wordsworth. Poetry and Truth, written 1805-1808, is a most conscientious and exhaustive literary history. Goethe's immediate object is to tell how he became a poet and how he attempted to fuse the self and the external world into poetry of truth.

Since this "Age of Autobiography" there have been developments in manner and technique, and a significant growth of awareness of the problem of the truth of factual material, but there has been little enrichment in the scope and purpose of autobiographies in spite of the tremendous modern development of analytical psychology. Consequently, although there have been literally thousands of autobiographies published in England and America within the past century, there have been none which have achieved a literary rank equivalent to these magnificent autobiographies.

III. The Motivations of the Autobiographer

1. He may wish to render an artistic expression of his "self" or his personality.
2. He may seek the reality of his own existence by analyzing and expressing it in written form.
3. He may wish to recount and evaluate the story of his own life.
4. He may wish to recount some important part that he has played in some phase of government, business, the arts, science, or sports that has political, historical, or artistic importance.
5. He may view his book as a source of faith or inspiration to others who may share some of his problems or handicaps. For instance, he

may have succeeded in overcoming a serious physical handicap or he may have succeeded in making a fresh start after everything he had achieved had been obliterated by some disaster.

6. He may wish to leave an accurate record of his life for a special audience, his heirs, his successors, etc.
7. He may be urged by friends to write his story because they believe he has something worthwhile to tell.
8. He may want to share a full and interesting life which he thinks will be enjoyable to his posterity because he has some special qualities of literary skill.
9. Unfortunately, and this motive is much more widespread in our own day than most of us would wish, he may think that his autobiography would sell well and make a great big pile of money. This motive of course is no assurance that the product will be inferior; the quality of an autobiography depends upon the literary merit of the result rather than the reasons for its existence. The fact remains, however, that most autobiographies published only for profit are sub-literary because they are usually phony.

SUGGESTED PROCEDURES:

I. The Reading of Franklin's Autobiography

A. General Procedures

Although the suggested procedures for the reading of Franklin's Autobiography and for the writing of the student autobiography are separated in this packet and in the student packet, they are separated only for the convenience of organization within the packets themselves. The reading and the writing activities must go side by side, the preparation for the writing of the student paper developing gradually as the study of Franklin's book takes place. Indeed, although the simple format of the packets would not appear to suggest teaching this unit is in preparation for the writing activity (see SUGGESTED PROCEDURES: II. The Writing of the Student Autobiography). As any particular characteristic of autobiographical writing emerges or is considered during the reading, the teacher will immediately develop the corresponding part of the writing procedure. The suggested procedures are all necessarily, then, very general in nature, since the awareness of autobiographical characteristics will occur at different rates and in different stages in nearly every class. Thus, it is absolutely necessary that the teacher know both student and teacher packets very well before he begins to teach this unit.

Most of the reading of the core book should be done in class, and the committee strongly recommends that the book be read aloud to the class as much as possible. Short daily reading assignments with accompanying study questions and activities are included in the student packet, however, for the convenience of student and teacher.

B. The Division of the Core Book

Franklin's Autobiography has no actual chapter or book divisions, but for pedagogical convenience this packet lists suggested divisions of the book. Each division is approximately 15-20 pages in length, a reasonable day's assignment. Page numbers are listed for both the Washington Square Press edition and the Signet Classics edition.

	Chapter Divisions	Signet	Washington Square
I.	"At length a fresh difference. . ."	16-34	5-27
II.	"The Governor, seeming to. . ."	34-52	27-50
III.	"We landed at Philadelphia. . ."	52-64	50-64
IV.	"I should have mentioned. . ."	64-72	64-74
V.	"At the time I established. . ."	72-89	74-96
VI.	"Having mentioned a great. . ."	89-105	96-114
VII.	"In 1739 arrived among us. . ."	105-116	114-129
VIII.	"Peace being concluded. . ."	116-128	129-145
IX.	"In 1754 war with France. . ."	128-140	145-160
X.	"Governor Morris who had. . ."	140-155	160-179
XI.	"Our new Governor Capt. . . ."	155-167	179-194
XII.	The End	167-181	194-212

After suggesting those divisions, the student packet suggests to the students that they attempt a system or division into larger, more comprehensive phases of Franklin's life and his life story. Depending upon their powers of organization and assimilation, and upon their criteria for making divisions, the students will undoubtedly provide a great variety of possible divisions. Here is one possible division as an example:

I. Early Life (Ancestry, Youth, Young Manhood)
II. Letters
III. Morality
IV. History

C. Points to Remember About Benjamin Franklin

This information is specifically for the teacher. It summarizes the points of Franklin's life and his autobiography that will become significant either in the study of the core text or in the preparation for the student autobiography. By consulting the GENERAL INTRODUCTION, the teacher can perhaps discover materials that will be valuable to him in making judgments about the significance of the following qualities. After the study of the core text has been completed, the teacher might ask the students to make a comparable list.

His Style of Writing

1. Authentic American humor; slightly satirical, witty;
2. Interesting, honest, charming, with a strong desire to teach a lesson;
3. Effective use of words; "the most expressive that the language affords";

4. Concise: he believed that nothing should be expressed in two words that could be said in one;
5. Clear, smooth, and direct, "for contrary qualities are displeasing."

Characteristics of the Man

1. Qualities of character
    a. Honest, industrious, determined, frugal, responsible, sober;
    b. Serene, moderate, humble, patient, tolerant;
    c. Intellectual, eager to learn, self-taught, zealous for self-improvement;
    d. A deceptive simplicity, yet a proud spirit; admittedly "vain";
    e. Social, liked people, and enjoyed probing the minds of others.

2. His Abilities
    a. Possessed versatility and resourcefulness;
    b. Possessed a talent for compromise and a genius for opportunism;
    c. Exercised diplomacy to get the better of a bargain;
    d. Was poised and at ease in any company; rationalized human behavior;
    e. Displayed a wry humor, and a slightly cynical indulgence in politics;
    f. Possessed a common-sense practicality.

3. His Accomplishments
    a. As a public spirited citizen, he improved street lighting, founded a library, a hospital, and an academy; he ran a post office and organized a fire-brigade.
    b. As a patriot he became a spokesman for the colonies and something of a political boss; he furnished wagons and advice to General Braddock; he pled the cause of the colonies at Whitehall, negotiated the Alliance with France, and inspired the Constitution in 1776.
    c. As a practical businessman he became a printer and binder by trade, published successful colonial papers and founded the Saturday Evening Post; he established paper mills, owned a book shop, and dealt in indentured servants.
    d. As an author he wrote charming light essays and gay letters. His writings include: "Mrs. Silence Dogwood," "Dialogue between Franklin and the Gout," "The Way to Wealth," and "Journal of a Voyage." His best known writings are Poor Richard's Almanack and The Autobiography of Benjamin Franklin.
    e. As a scientist and inventor he invented the Franklin stove, the lightning rod, a type of "fin" for swimming, and a musical harmonica. He designed bifocal spectacles.

His Beliefs of Philosophy

1. He tempered rationalism with humor.

2. As a statesman he possessed no theory of politics.
3. As a scientist, he was untroubled about the nature of man, or the universe. He took them both as they came.
4. His moral code consisted chiefly of doing good.
5. He was always the philosopher of the common man.
6. He was uncomfortable in the presence of waste or inefficiency.
7. He was instinctively democratic; he took equality for granted.
8. His motives were never moral, but social.
9. He believed he had a responsibility toward the community in which he lived.
10. He was purely pragmatic.

The Greatness of the Autobiography

1. Simple
2. Fresh
3. Honest
4. Humorous

II. The Writing of the Student Autobiography

A. General Procedures

Preparation for the writing of the student autobiography should begin early in the unit and should be developed continuously during the study of Franklin's Autobiography. One good way to introduce the unit is to read unidentified autobiographies from former students. These readings will serve as motivation for student writing; the students readily discover that others have been able to write successfully about fears, problems, and hopes similar to their own. Explain, plan, and discuss the initial steps in writing the autobiography with each student, encouraging him to write about himself in the same manner as he would talk about himself. Students will frequently require no little motivation and encouragement, for they feel reticent sometimes about writing about themselves and they actually do not "know" their own personalities, at least in an analytical sense. Besides, they moan, "Nothing exciting has ever happened to me." But this kind of writing allows every student, regardless of his limitations, to achieve some modicum of success; and the task of writing an autobiography will not be nearly so formidable when they understand that the writing is a step by step process and that the unit will develop the steps one at a time.

Have the students build their personal charts as a part of their preparation for writing (see student packet), and explain carefully the three plans contained in the student packet for gathering information and forming a selection of the information into an autobiography.

B. The Author's Responsibility

As the student makes the preparations for his own autobiography, he should learn a good deal of the special responsibilities of the autobiographer from his study of autobiography. He should early be brought to realize that an autobiography presents only a representative selection of the experiences of the author and that the author must accept the responsibility in his selection, judgment, and interpretation of the facts of his life for accuracy and equity in what he presents and in the way he presents it.

First of all, the author must gather material. Sometimes this is not easy. An older person especially may have difficulty remembering events in sufficient detail to avoid making factual errors. He must consult other people; he must make a careful study of letters, diaries, and published materials for facts, details, and information. After he has gathered his materials, the enormous task of selecting the specific materials for his book still faces him. In this task he has three major responsibilities, all of which require the work of an artist: (1) selecting, (2) appraising, and (3) interpreting. And as he gathers and selects his materials he must constantly keep these considerations in mind: (1) what will interest his readers and what they need to know, (2) what he can include in the autobiography without hurting people who are living, and (3) what image he wants his readers to have of him as a person.

When he actually comes to the point of writing, the autobiography, in addition to the ordinary problems of composition such as organization, style, etc., the author must keep the following things in mind: (1) he must be able to characterize accurately and effectively the people who have been important in his life; (2) he must recreate important events so that the reader can participate in the experiences; (3) he must bring to life the person whose story he is telling, namely himself, so that his readers can share his thoughts and feelings; (4) he must portray himself as a real flesh-and-blood person, revealing himself as honestly as he can without conceit over his accomplishments or apology for his shortcomings; and (5) he must use tone and style in keeping with the image he wants his readers to have of him and which expresses his attitude toward the kind of life he has lived.

C. Characteristics of An Autobiography

In preparation for writing their own autobiographies, the students should learn from the study of autobiographies at least the following basic characteristics of the autobiography: (1) as a literary form it supplies considerable information of various kinds about the individual and the world in which he lives; (2) it reveals the true person--his personality, how he thinks, what he feels, what he is, and how he lives; (3) the subject of the autobiography springs to life--we sympathize, we sorrow, we rejoice with the author as he tells us of the events of his life and his thoughts and feelings as those events occurred; and (4) quite obviously, the autobiography never reaches a final end or says the last word--the author cannot write his own obituary or even make the final judgment of the value of his life to his society.

D. Student Evaluation of Autobiography

The evaluation sheet and yardstick for measuring an autobiography may be used in several ways:

1. To evaluate the core text, The Autobiography of Benjamin Franklin;
2. To evaluate additional biographies or autobiographies assigned to or selected by individuals or groups for outside reading. If particular selections are assigned to groups, the groups may profitably present their evaluations in the form of a panel discussion for the rest of the class; to evaluate the autobiographies written by the members of the class, this evaluation being performed by the students.

Student Evaluation of the Autobiography

Directions: Place an evaluation grade after each question. Find a total average at the bottom of the form.

Be sure you write your name in one of the spaces under Name of Group Members.

Be sure your comments are constructive.

Date:	Name of Group Members				Self	Teacher
1. Did you learn about the person?						
2. Was there a preface? Did he have a reason for writing?						
3. Did the author have a plan?						
4. Was the material organized chronologically?						
5. Was there a tone to the story?						
6. Were the details picturesque and convincing?						
7. Do you feel that the person has understood himself? Was he accurate in presenting himself?						
8. Can you distinguish between fact and interpretation?						
9. Can you evaluate the person?						
10. Was the story worth your time?						
11. Did the author "live again" as you read?						
12. Did the author write with force and meaning?						
Average:						

Total Average:

Comment:

Comment:

Comment:

SUGGESTED ACTIVITIES:

A. In speaking of the evaluation form included, a suggestion has already been made of possible panel discussions dealing with outside readings.

B. In the student packet there is a great number of vocabulary items taken from Franklin's Autobiography. These may be used for dictionary work or class discussion and explanation. After the meaning of a word has been established, students will benefit from discovering how the word has been used in the context from which it was taken. Writing the sentence in which the word appears may help to reinforce the meaning.

C. If the Form Classes unit has preceded this unit, the teacher may make up any number of language lessons from the Autobiography. As an example, the students may be asked to classify all the words they find in a paragraph selected by the teacher. Depending upon the language sophistication of the class, the students may even be able to form some simple analyses and render some observations about the structural patterns of Franklin's peculiarly clear, direct prose style.

SUPPLEMENTARY BIBLIOGRAPHY FOR STUDENT READING:

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A CURRICULUM FOR ENGLISH

Teacher Packet

FORM CLASSES

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

FORM CLASSES

Grade 7

CORE TEXTS: No core text. All the essential materials for the unit are included in this packet.

SUPPLEMENTARY TEXTS: Those teachers preferring to use a text book might consider Neil Postman, Harold Morine, and Greta Morine, Discovering Your Language (New York: Holt, Rinehart and Winston, Inc., 1963). This book, making use of the inductive method of teaching grammar, is particularly aimed at the junior high school student. Parts Two, Three, and Four correspond to the materials covered in this unit, "Form Classes." Parts Five and Six could be used with the eighth grade unit on "Syntax." Part One could be used with the ninth grade unit on the "History of the Language."

OUTLINE:

General Introduction

Bibliography

General Aids

- I. An Analysis of the Present Problem in the Teaching of English
- II. Introduction to Linguistics
- III. Glossary of Linguistic Terminology

Suggested Procedures

- I. Introduction
- II. Classification Procedures
- III. Suffixes
- IV. Nouns
- V. Pronouns
- VI. Verbs
- VII. Adjectives
- VIII. Adverbs
- IX. Structure Words or Function Words
- X. Review

GENERAL INTRODUCTION:

The language units of the junior high school curriculum attempt to deal in a systematic way with phenomena of the English language that English speakers already know in an unsystematic way. It is especially important that these units be treated with an inductive approach, that the student be permitted to observe his language and make his conclusions about how it operates. Students across the whole spectrum of intelligence are able and eager to follow this approach to language. They can make their observations about their language quickly and generally retain the descriptions of language they have made for an impressive length of time.

The observations that these units lead the student to make are observations based upon the most recent findings of linguistic scholarship in the effort of that discipline to describe the characteristics and the operations of the English language as it is used by English speaking people. The units make no attempt to prescribe "rules" or shibboleths in order to restrict or restrain the language explorations of students. They deal with a description of English--its systems of sounds, graphemic representation of sounds (writing), its grammatical structure, its lexicon, its history, its variety and flexibility. The "grammar" units center around the major grammatical devices of modern English, most notably the meaningful forms which words assume and the word order patterns which English utterances assume. This unit on "Form Classes" is particularly concerned with grouping words and other units of language into classes with similar characteristics (classification into "parts of speech," if you will) according to their forms, their syntactic positions, and the associations they have with other "grammatical devices."

In the study of language it is important that the teacher distinguish between two types of objectives: content objectives and skills objectives. Generally, the content objectives relate to a knowledge of the "structural" and "hortatory" qualities of the English language. The attainment of skills objectives implies an ability to make use of knowledge outside the field of the knowledge itself. For instance, one objective in semantics is that the student know the definitions of the terms "connotation" and "denotation"; but another objective is that he be able to recognize the connotations and denotations of actual words. Correspondingly, in the area of syntax, a knowledge of basic sentence patterns is a content objective, but the ability to bring variety to writing through the variation, expansion, contraction, etc., of sentence patterns is a skills objective. While knowledge of content may be evaluated by simple recitation of facts, skills content may be evaluated only as the student is able to introduce a variety of syntactic structures into his writing or recognize and analyze various aspects of meaning. If the student is to attain attitudes toward language which will allow him to be master of the verbal symbol, the teacher must remember that his attitude must maintain the impartiality and objectivity of scientific description. This attitude can be carried into classroom instruction if the student is given the opportunity to make his own observations about the nature of the language. We must remember that language is an exiciting phenomenon about which our knowledge is still incomplete--but it is a tool, not a demon. The skills objectives for this unit will appear and be applied theoretically in nearly all the student's language activities--especially in the composition and literature activities yet to face him, just as the knowledge of language "content" has come to him through all his language experiences. The specific content objectives of this unit are (1) to become familiar with four basic form classes, (2) to approach form classes through structural signals, (3) to approach form classes through word order, and (4) to become familiar with derivational suffixes and word combinations of affixes and roots.

This unit is so closely related to other units on language in the junior high school curriculum that all the units together should be considered as a single body of instruction. This means that the teacher of this unit should study and be familiar with the materials included in the other units. The materials of this unit are most closely related to the eighth grade unit on "Syntax," but they are also closely related to the seventh grade units "The Dictionary," "Spelling," and "Word Choice and Semantics" and the ninth grade units "The History of the Language," "Dialects," and "Phonology." These relationships are so close that we repeat: the teacher of this unit should be familiar with the whole body of junior high materials on language.

The teacher too should be aware that the student comes to the rather formalized study of language in this unit with an overwhelming background of language experience and with a rather carefully conducted exposure to language matters in the K-6 units of the curriculum. These junior high units, we repeat, tend to formulate and analyze concepts that have already been considered rather informally in previous units. Throughout the K-6 levels, language is taught by exhibiting rather than describing, by example rather than by prescription or descriptive analysis. The attention of students is directed toward the sound of the language through their study of phonics and through various simple devices which exhibit the intonation patterns of the language; the simplest implications of phonology for spelling and punctuation are given some attention. Since students "know" much English morphology simply because English is their tongue, almost no attention is given morphology at the elementary level and no attention whatsoever is given to trying to teach children hairsplitting "do's" and "don't's" concerning their use of the forms of words. Students will, however, have had some study of morphology in the work with word roots, prefixes, and suffixes which accompanies their reading work. In the area of syntax, students will have worked with various exercises which indicate to them the syntactic possibilities of the language. The basic syntactic patterns, expanded word groups using individual words, phrases, clauses, verbals, etc., will have been exhibited to them. They will have played with the simple transformation patterns. From their study of literature, they will have encountered various regional and social dialects; in explaining literary passages, they may have been asked to make what amounts to semantic judgments. However, most of this work will have been directed toward making them aware of the nature and the possibilities of their language by observing the familiar. At the junior high level, students are asked not only to see but to describe; they are asked to learn to objectify their knowledge of the language in terms of a descriptive system.

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reading for all teachers of English.

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Lloyd, Donald J. and Harry R. Warfel. *American English in its Cultural Setting* (New York: Knopf, 1956). A book with full structural approach, this one has no clear market, it seems to me: it falls somewhere between a textbook for freshman English in college and the general tradebook audience.

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GENERAL AIDS:

I. An Analysis of the Present Problem in the Teaching of Language

by

Dudley Bailey

Much of our difficulty in the teaching of our language is the result of our inheritance of language study, no doubt. And a brief understanding of the history of language study may help us to understand our situation. English grammar as most of us know it is comparatively recent--it dates from the late 18th century--and it resulted largely from two demands: from the learned class there was insistence upon fixing and regularizing the language; from the newly-rich commercial classes in England there was a desire that their children be taught "proper" English. The most important, and in a more than figurative sense the real granddaddy of all our "traditional" grammars is that of Bishop Robert Lowth, A Short Introduction to English Grammar (1762).

Lowth's grammar was based upon a number of mischievous assumptions. It assumed, in the first place, that a grammar should be prescriptive in its nature; in other words, a grammar was supposed to teach people what they ought to say and write, not simply to be descriptive of what people do say and write. The result was a number of ex cathedra pronouncements about "proper" English: we should say "I would rather" instead of "I had rather"; we should use shall with the first person and will with the second and third persons; we should say "different from" and not "different than"; we should avoid the double negative, and "it is me"; we should not say an "Elegy Wrote in a Country Churchyard" (Gray's title to his famous poem). The 18th century grammarians had a happy time hunting out the "bad grammar" in Shakespeare, Milton, and the other English poets.

Secondly, and in association with the first assumption, there was the assumption that language ought to be logical. Hence the proscription of the double negative (by analogy with mathematics); and hence the insistence upon dividing sentences into "subject" and "predicate" (by analogy with Aristotelian logic). Of course, English-speaking people have never suspected that "I ain't got nobody" really means that I have somebody; nor have they assumed that "Tom hit Bill" may sensibly be equated with "all Tom is a Bill-hitter." But the traditional grammars for two centuries have continued to proceed upon irrelevant logical assumptions.

The third assumption--and more pernicious than the first two, perhaps--was that the English language is like Latin in its grammar. Bishop Lowth, in effect, took a Latin grammar and, dumping out the Latin words from the paradigms, put English words in their places. As a result, traditional grammars have talked about case forms which do not exist in English nouns, about other similarly mysterious elements of English grammar. The fact that English and Latin are quite different sorts of languages is ignored in such a grammar. Latin is the sort of language which tends to incorporate grammatical information into the forms of its words; English is the sort of language which depends upon the order of words to communicate its grammatical information. In the Latin sentence "Puer interfecit serpentum" (The boy killed the snake), the forms of puer tells us that the boy did the killing, and the form of serpentum tells us that the snake got killed; and the Latin sentence may be indifferently written "Interfecit serpentum puer," "Serpentum interfecit puer," or "Serpentum puer interfecit" without any change in the fundamental grammatical meaning. Clearly, the English counterpart must be written "The boy killed the snake"; for we depend upon the order of the words to tell us who killed whom.

The most distressing thing of all is the fact that traditional English grammar is, in its own terms, radically incoherent. Its parts of speech, for instance, are derived by quite dissimilar methods. Nouns ("names of persons, places or things") and verbs ("words which assert action or being") are defined in logical terms; adverbs and adjectives are defined in functional terms; and pronouns ("words that substitude for nouns") are defined in completely irrelevant terms, for I may substitute "two boys" for "Tom and Bill" quite as well as I can substitute "they," and yet nobody ever considered "two boys" a pronoun! No grammarian, living or dead, ever understood traditional English grammar, if by understood we mean what we mean in any other sane human study--that is, "perceived a coherent set of generalizations about our language."

Compounded with the fact of a very muddled inheritance in traditional grammar is the more distressing fact yet that, though English grammar is being taught by more people in America than any other subject, probably fewer teachers of the subject have even a nodding acquaintance with their "subject" than is true of any other. Not a handful of English teachers in Nebraska have ever heard of standard traditional grammars--those of Lowth, of Sweet, of Curme, and of Jespersen. Had more teachers really studied traditional grammar, more would have long since perceived its radical difficulties; they would be willing--nay, eager--to give up this inheritance as they have given up Ptolemaic astronomy and Malthusian economics and medical science based upon the four humours.

Fortunately, a revolution in language study has been going on for some time, though we have remained largely ignorant of it. Three matters, however, we would be wise to consider. First, a host of studies in the first quarter of this century concurred in the conclusion that there is no demonstrable relation between the knowledge of traditional grammar and the ability to read or write English, dating as far back as Franklin Hoyt's study published in Vol. 7 of the Teachers College Record in November, 1906. As a result of these studies, some schools abandoned the teaching of grammar altogether; but others redoubled their grammar teaching, and most simply ignored the findings. Second, in 1940 Charles C. Fries's American English Grammar appeared as Monograph No. 10 of the National Council of Teachers of English. In a study of thousands of letters written to a governmental bureau, Fries was able to group the letters in terms of the writers' education and profession.

At one pole was a group written by people who had not completed the 8th grade and who were at the time of writing employed in manual labor; at the opposite extreme were letters written by people who had college degrees and were at the time of writing engaged in positions regularly classed as professions. The differences Fries foun in these two opposite sets of letters were sobering, to put it mildly: differences in the uses of word forms (to which most of traditional grammar teaching had addressed itself)--noun forms, verb forms, pronoun forms, and the like--were very small, indeed; the real difference lay in the ability of the "educated" group to use what Fries called "the wide resources of the language" in which the "uneducated" group was essentially poverty-stricken. In short, Fries's study should have put to an end once and for all the traditional grammatical approach in American schools. Unhappily, his study went unnoticed by the vast majority of English teachers.

The third recent development is a positive, not a negative one. In the past thirty years, linguistic scholars have developed a coherent and simple description of our language. Grammars based upon these linguistic findings are now available for college, high school, and junior high school levels. Colleges are rapidly moving toward the new "structural" grammar; at the University of Nebraska we have taught structural grammar for three years now. But the structural approach is so simple that it should be taught at rather earlier stages of the student's education, it ought to take very little of the classroom time, and it can be taught progressively, because it works from the most obvious observations about language to more sophisticated observations.

Clearly, in planning a curriculum in English for all the school system, we must make several changes in our direct language teaching. First, we must stop teaching the traditional grammar. There is ample evidence that it is theoretically incoherent and embarrassingly ample evidence that it is practically of no value. This step necessitates only the honesty to admit that we have failed in the past in this respect and the courage to discontinue a clearly unsuccessful curriculum. Second, we must set ourselves to learning the new, coherent approach and to putting it to use at the place in the over-all curriculum where it can be most fruitfully taught. This means that we at the college level must be willing to give over the teaching of structural grammar to teachers at lower levels, as exciting and interesting as we've found it to be for us. Third, and most important, we must all recognize that English grammar is very simple and cannot properly be given too much time in our over-all curriculum. A real knowledge of our language stems not so much from a study of its grammar as a long and sensible program in reading and writing. A child has practically mastered his grammar before he enters our schools; a mastery of the vocabulary of the language, of the wide possibilities within the simple grammatical framework, and of the rich literary inheritance which is rightly his—these require years of careful guidance and cooperative planning on our part.

And this is properly the job of the English teachers—to see to it that the child learns as much as possible about his language and his literature. We must be perfectly clear-headed about this job. The widely complained about problem of "student literacy" is the job of the whole school, not just the English teachers in it. Every part of the school program should cooperate in teaching the student to read and write and understand various aspects of his language. While we English teachers take on an especially large part of the task of "student literacy," we must remember that we best do so by keeping our attention to our proper subject matter, the nature of our language and its literary uses. For there is no short-cut to "good English"; and the assumption that "good English" is simply to be got by drill in some of the conventions of usage is a hopelessly false one.

II. Introduction to Linguistics

Linguistics is the name applied to the science of language--the study of what language is and how it works--a science which has replaced many traditional old wives tales with a body of experimentally established facts about this most vital of human activities. The large subdivisions of linguistics include:

a. the history of languages, and particularly the first or native language, English;
b. semantics, the study of meaning;
c. dialectology, the study of regional and social dialects;
d. lexicography, the making of dictionaries.

Linguistics may be approached from several points of view: the historical, comparative, descriptive, or structural. Historical linguistics traces change in language. Comparative linguistics shows the relationship between languages. Descriptive linguistics attempts to determine and to classify the distinguishing features of a language at a given time. Structural linguistics is concerned primarily with discovering and describing the intricate, interlocking system of contrasting patterns in a language which signal grammatical meaning--patterns of sound, patterns of word forms, and patterns of word order.

Structural linguistics is composed of two major branches: phonology and grammar. It is the latter which is of especial interest to the seventh and eighth grade students in this curriculum. Structural grammar can be broken down into morphology--the structure of words--and syntax--the structure of groups of words, or the make up of sentences.

In the study of morphology, we learn that sounds have no meaning in themselves, but they do form sequences--roots, suffixes and prefixes--which do have meaning. The root may be a whole word--stone, wall, house, walk--or part of a word--ten- (to hold) in tenure. The suffix may be inflectional, such as -ed in walked, or -s in houses, and permit no additional suffixes. The suffix may be derivational---tion in condition. These word forming elements often have variant forms: -s or -es; -able or -ible or -ble as in capable, terrible, soluble. The necessity of having a working knowledge of the most important roots, suffixes and prefixes has long been recognized. Structural grammar continues to emphasize these word-building units but with greater attention to sounds and to suffixes as grammatical signals.

Linguists distinguish four large form classes, or parts of speech, in English. These are nouns, verbs, adjectives, and adverbs. These are useful and familiar terms if the teacher keeps in mind that these parts of speech are identified by formal characteristics rather than by meaning or function; consequently they differ in some respects from the traditional parts of speech called by the same names. Linguists use four basic considerations to determine the characteristics of the form classes:

1. Suffixes

    a. inflectional-- -s and -es for nouns,
    -ing and -ed for verbs,
    -er and -est for adjectives,
    -ly for adverbs.

    b. derivational-- -tion, -ment, -er, etc. for nouns,
    -ify, -ize, etc. for verbs,
    -ful, -able, -ish, etc. for adjectives
    -wise, etc., for adverbs.

2. Word Order

D	N	V	D	Adj	N	Adv
The	girls	opened	the	attractive	packages	quickly.

3. Structure Words or Function Words

    the precedes nouns,
    can precedes verbs,
    very may precede both adjectives and adverbs.

4. Stress

    sus'pect is a noun; sus-pect' is a verb.
    con'trast is a noun; con-trast' is a verb.

In the examination of syntax, grammarians differ on the number of sentence patterns which emerge. Discovering Your Language works with four such patterns:

1. Noun Verb Noun
   Boys play ball.

2. Noun Linking Verb Noun
   Dale is president.

3. Noun Linking Verb Adjective
   Students are bright.

4. Noun Verb Adverb
   Girls sew diligently.

Paul Robert's English Sentences elaborates ten sentence patterns:

1. Noun Intransitive Verb
   Ships arrived.

2. Noun Verb Adjective
   The man seems young.

3. Noun Verb (became or remain) Noun
John became a teacher.

4. Noun Transitive Verb Noun
Our company ate lunch.

5. Noun Verb (give) Noun Noun
Nancy gave me the book.

6. Noun Verb (consider) Noun Noun
We considered him our friend.

7. Noun Verb (elect) Noun Noun
The class elected Dan secretary.

8. Noun Verb (be) Adverb
Jane is here.

9. Noun Verb (be) Adjective
The boy is angry.

10. Noun Verb (be) Noun
Shirley is a lady.

Each word in the sentence pattern may be expanded by the addition of structure or function words. Phrases and clauses enter into the sentence pattern and do not disturb the word order of the sentence; and, in the case of the clause, utilize English syntax.

III. Glossary of Linguistic Terminology

basic sentence--in English, statements in the active voice with little modification which are the patterns for all variants found in speech and writing.

closed class--a class for which all members can be listed, admitting no new members readily through functional shift: prepositions, determiners, auxiliaries, connectives, classes of pronouns, words not being augmented by invention, compounding, or variations.

derivation or derivational affix--the development of a word from its more original elements, or the prefix or suffix which accomplishes this development. Example: "beauty," to "beautify," to "beautiful."

dialect--a variety of a language, such as the dialect of the President of the United States, the dialect of the Queen of England, the dialect of the Ozarks.

form class--noun, verb, adjective and adverb, all of which can be determined by their "form," inflectional suffix, derivational affix, word order, and/or function word. Pronouns are a closed class subgroup of the noun form class, inasmuch as their word order is identical to that of the noun.

function word (structure word)--a closed class of words, lacking common forms, which does not convey the essential lexical meaning of a sentence as form classes (or parts of speech) do, but merely signals these form classes. Example: the always appears before nouns; can, do, has, etc. can signal verb forms; very, too, etc. signal adjectives and adverbs.

grammar--something that produces the sentences of the language. The "something" may be thought of as a book, as an electronic machine, or as a human being who speaks the language natively. Structural grammar includes morphology (structure of words) and syntax (the structure of groups of words).

idiom--a structural form peculiar to a language.

Indo-European--the vast family of languages from which English, through many devious outcroppings, near extinctions, and challenges from other languages, has developed.

inflection--the change of form which words undergo to mark distinctions of case, gender, number, tense, person, mood, voice, etc.; consequently the addition of suffixes which typify the four form classes.

intensifier (qualifier)--a closed class of words which precedes adjectives and adverbs. Examples: very, rather, somewhat, quite, too, etc.

intonation pattern--the pauses between sentences or between major syntactic units within a sentence (juncture), accompanied by a rising or falling of the voice (pitch).

linguistics--the study of human speech, including the origin, structure and modification of language, including phonetics, morphology, semantics, dialectology, and structural grammar.

morphology--the structure of words. Individual sounds with no meaning in themselves form sequences--roots, suffixes, and prefixes--which do have meaning.

noun determiner--ten English words always mark a noun following, though not immediately. These are: the, a, an, my, your, our, their, her, no, every. Many other words are often noun determiners.

phonology--the sounds of a language, fundamental because any language is a system of speech sounds. The spoken language is basic; the written language, secondary.

semantics--the study of meaning, connotation, and denotation.

syntax--the arrangement of words into sentences.

SUGGESTED PROCEDURES:

I. Introduction

The materials included among the suggested procedures for teaching this unit are so arranged that the student can proceed inductively to an analysis of the structural characteristics of the form classes, or parts of speech. These materials include passages to be used for student analysis. The unit is arranged into separate lessons, not necessarily designed to be covered in a specific class period. Teachers are encouraged to proceed at a rate in accordance with the abilities of the class, going neither so slowly as to create boredom and disinterest nor so rapidly as to prohibit adequate time for the students to observe and analyze their language.

At this point it may be well to emphasize some continuous activities and considerations on the part of both student and teacher. Students might be encouraged to keep language notebooks, making charts of structural characteristics of the form classes after they have been arrived at, building up lists of derivational affixes for each of the form classes, accumulating lists of irregular verbs and even irregular nouns, organizing pronouns into a satisfactory scheme, etc. They might also build up a vocabulary list of new grammatical terms and other words used in the unit.

Brief "pop" quizzes at frequent intervals may be a helpful teaching device, especially since there is little homework involved in this unit. Provide the students with carefully controlled sentences and ask them to identify the form classes of certain words. Pick words out of a passage and ask the students to list every possible criteria for that word fitting into its form class. After working in this unit, the students become familiar with the function words. They can be asked to list certain numbers of noun determiners, verb determiners, etc. The teacher must guard against using such devices for drill or busy work, however, especially in this unit. An inductive, scientific approach (even an artificial one) has the advantage of creating in the student some of the excitement and pleasure of discovery; the "study of grammar" can only too readily be turned into the drudgery and stifling monotony of drill.

The teacher will be wise to capitalize on the student's previous language training. Perhaps the happiest students during the study of this unit will be those who have been exposed to the rather informal language explorations of the elementary units in this same curriculum; they will be pleased to re-discover and formulate objectively concepts of language that they have already seen exhibited during previous years. But the teacher can capitalize on the training students have had in traditional grammar, too, by urging them to use the information they have already assimilated in order to investigate their language even more. In discussing form classes, students may hark back to traditional definitions of parts of speech. When they do, encourage them to go farther and utilize the clues already developed. When a student calls game a noun in "The game was cancelled" because it "names," ask him to investigate the other characteristics of the word in that sentence (position, function words, affixes, etc.) to see if there are similarities or conflicts in the results of different kinds of classification.

II. Classification Procedures

A. The unit begins with a consideration of nonsense words arranged within English sentence patterns. One stimulating method of beginning and ending the unit is to begin the unit by reading Lewis Carroll's "Jabberwocky" to familiarize the student with the "sense" of nonsense language and to end the unit by having the students identify the form classes of the words in the poem.

B. Read the following paragraph of nonsense words to the class:

> Hodgely the snikest burks grinked. The burks sorked the brids and the ronks magled the skards. The borkest glors slinkly dreeked the cloots. The glors wickled the cartest slanks goorly. The glors bloked the borest snarks.

Have the students analyze the paragraph, attempting to group the words into classes with similar characteristics. Give the students only a hint of a method of classification, such as: This passage is written in a nonsense language which uses the structural signals of English, such things as word endings and words which connect other words together. Try a classification of the nonsense words; such a classification might reveal the reasons underlying the structure of the English language. It would be possible to omit the nonsense words and, leaving the signals, to substitute ordinary English words in order to make an intelligible passage. But for the present do not try to give meanings to the nonsense word; this exercise has nothing to do with any meanings of any words. In this exercise you are a linguist, that is a "language scientist," exploring, observing, and describing your language.

The following questions are designed to help the students make their first observations and descriptions:

(1) Do any two nonsense words have any one characteristic?

(2) Are these two related to any other nonsense word?

(3) Can you find yet another nonsense word which has this characteristic?

(4) Group the words together in as few or as many groups as you like, but all the words in any one group must have at least one characteristic in common although some may have more than that.

(5) Include each one of the twenty nonsense words in a group.

(6) How many different kinds of words have you distinguished?

The classification:

I
burks
brids
ronks
skards
glors
cloots
slanks
snarks

II
grinked
sorked
magled
dreeked
wickled
bloked

III
snikest
borkest
cartest
borest

IV
hodgely
slinkly
goorly

After the students have made a tentative classification (either similar or dissimilar to the classification above), examine the nonsense words for the following characteristics if the students have not already done so:

(1) Do any particular words appear consistently along with those words ending in -s? (the)

(2) Do these same words appear in any particular pattern with other words? (They appear before -ed words.)

(3) Do -est words appear in a pattern with other words? (After "the" and before -s words)

(4) Do the -ed words appear in a pattern with other words? (After -s words)

(5) Do the -ly words appear in a pattern? (at beginning, at end, between -s and -ed words -i.e., no consistent pattern)

Now ask the students to translate the passage, replacing the nonsense words with meaningful words, but retaining the structural signals including word endings and connecting words. This could be a homework assignment.

C. Present the following passage to the students for individual analysis. In this selection the students should be able to observe several new elements not found in the first nonsense passage: the presence of a as well as the as a noun determiner; the singular class I word identified by position after a determiner and before a class II word; an -ing class II word; class III words with no suffix or with -er. As a result of this lesson, students should be able to distinguish four different basic form classes by means of (1) inflectional suffixes and (2) positions in sentence. The teacher may find that individual assistance may be necessary for students encountering difficulty.

> The cartest glurks grinked fuply. Rartly the carter glurk is grinking. A cart lert blisted. The guff vumped the slartest trats duntly. Slurtly the guffs plurred the drog.

I	II	III	IV
glurks	grinked	cartest	fuply
glurk	grinking	carter	rartly
lert	blisted	cart	duntly
guff	vumped	slartest	slurtly
trats	plurred		
guffs			
drog			

III. Inflectional and Derivational Suffixes

A. Review the two criteria for classifying the nonsense words in the previous passages (word endings and position) and the four classifications discovered (a. -s words between "the" and -ed words, b. -ed words after -s words, c. -est words between "the" and -s words, and d. -ly words with mobility).

B. Examine another passage of nonsense words in order to test the classification and to search for further word endings:

> The slartest borks gleepified the choks, but a bork ogly gleepifies a chok. A gleep was borkizing a glor, just as the gleeps have ogly borkized the glors. Krankly the distest gleeps have been gleepifying the choks. The chok's slurk is turping smickly, just as the bork's slurk has turped ogly. A gleep's slurk has been turping and borkizing too. A gleep's slurk will ogly borkize.

According to their endings, which words in this nonsense passage will fit in the classes already established?

I	II	III	IV
choks	gleepified	slartest	krankly
borks	borkized	distest	ogly
gleeps	turped		smickly
glors			

By their endings, at least, many words in this passage do not fit into the classes according to our criterion of endings. Do you notice anything strange about the words we have classified? (Words with similar roots appear in two different classes--gleeps and gleepified, borks and borkized.)

It might be helpful to group all words with similar roots together.

bork
borks
bork's
bork
borkizing
borkized
borkize

gleep
gleepified
gleepifies
gleepifying
gleeps
gleep
gleep's

turp
turping
turped

chok
choks
chok
chok's

In order to establish positional concepts and the concept of derivational suffixes, have the students consider the following questions:

(1) In the first sentence, which words are in the positions we have established for our tentative classes? (the borks gleepified the choks)

(2) In the second half of the first sentence, does a serve a function similar to that of the? Compare this with the second sentence.

(3) Can you formulate a principle about the use of a and the? (A appears with words not ending in -s: a bork. The appears with words ending in -s: the borks.)

(4) Do bork, borks, chok, choks, gleep, gleeps all belong to the same class? (Yes) How do you know that? (The position after the or a and before -ed words.)

(5) There is a third form of all these--that ending in -'s. Does that form belong in the same class? (Yes, those forms appear with the.) Note that the -'s forms appear in the position of the -est words between a or the and another word of the same class.

(6) Let's revise our criterion for -s words. (Words belonging to this class appear with a or the, end in -s or -'s, and appear before and after words of the -ed type.)

(7) Look at the other forms of bork and gleep. Do they belong in the same class? (No, they take position after words of the -s class.)

(8) By applying the criterion of position, can we say that gleepified and gleepifies in the first sentence belong in the same class as the -ed words? (Yes, they position after -s words.)

(9) To what class do the -ing words belong? (To the -ed class since they position after -s words.)

(10) Compare gleep and gleepify, bork and borkize. What puts the various forms in different classes? (The derivational suffixes -ize and -ify.)

(11) What are the other siffixes in the two classes examined? (-s, -'s and -ed, -ing, and -s.)

(12) What is the difference between these endings and derivational suffixes -ize and -ify? (-ize and -ify can add -s, -ed or -ing, but -s, -ed or -ing do not add further endings.)

(13) Endings like -s, -'s and -ed, -ing, and -s are called inflectional suffixes. They are final in words. No other suffix can be added after them.

C. Using contrasting groups such as the following give practice in distinguishing between inflectional and derivational suffixes.

crystal, crystals, crystalize, crystalizing
beauty, beauties, beautify, beautified, beautiful
government, governments, govern, governed
class, classes, classify, classifying

D. An excellent notebook activity, one which can be continued through the year, is the New Declension. Have the students use one root to fill out the following chart:

	Noun	Verb	Adjective	Adverb
Inflectional suffixes	shop shops shop's shops'	shop shopped shopping		
Derivational suffixes	shopper shopgirl shopkeeper		shopworn	

The teacher might select words to be declined in this manner, students might provide good possibilities, words from the literature units might be developed in this New Declension. Good possibilities are:

null, nullify, nullification, etc.
school, scholarly, scholastic, etc.
mother, mothered, motherly, etc.
quest, request, question, etc.
scribe, subscribe, describe, etc.
right, righten, rectify, rightly, etc.
labor, belabor, laboriously, etc.
glory, glorify, gloriously, etc.
ease, eased, disease, easily, etc.

E. Summary: Through the examination of the new nonsense paragraphs, it has become apparent that the old criteria were not complete and that we must add inflectional suffixes, position in the sentence (1) following determiner words and (2) in relation to other form class words, and derivational siffixes.

IV. Nouns

A. Concept: Inflectional suffixes of the noun, plus additional determiners.

The inflectional suffixes, , -es, -'s, and s' have already been identified by the students; however, it will be helpful for these suffixes to be observed in English passages as well as in the nonsense passages.

burks
brids
skards
glors
cloots
slanks
snarks
gleeps
chok's
slurk
chok
gleep
glor
gleeps
glors
borks
choks
bork
bork's
slurk
gleep's

A stamsos mungled, and those hasnaches bumted no oozles. Each dressel is bumpting. One drimson's grank plabbed the vatch's drostes. Some frants' crots strunted. Snavely an acrot hrunted many trunts.

Concerning the previous list and nonsense passage, have the students consider the following questions:

(1) What were the reasons for grouping all of the words in Class I during the first lesson?

(-s and -'s inflectional endings.
Following the determiners the and a.
Position before -ed words.)

(2) In the nonsense passage locate all of the words which would fit into Class I, which we may now call nouns. Use one or all of the criteria you have developed as characteristics of the noun.

(stamsos
hasnaches
oozles
trunts
dressel
drimson's
grank
acrot
vatch's
drostes
frants'
crots)

(3) You have been able to use position or ending or determiner to describe these nonsense words as nouns. Now go through the passages and find all of the words which occupy the position that the has in our previous exploratory passages.

(a
those
no
each
one
some
an
many)

(4) The could be substituted for these words and vice-versa. Think of any words other than those we have already listed which might fit into this slot for the determiner.

(Words which always function as noun determiners:

the
a
an
my
your
our
their
her
no
every

Words which often function as noun determiners:

this
these
that
those
his
its
one, two, etc.
all
another
any
both
each
enough
every
many
many a
more
most
no
other
several
some
what a
what
neither
whatever
which
whichever

Noun determiners are included in the function, or structure, words of the English language. Lesson 8 in this unit deals exclusively with function words, but the student cannot get far in his analysis of his language without a consideration of these function words. The teacher may include parts of Lesson 8 as the need arises. Encourage students to keep lists of these determiners in their notebooks for future reference. The entire class could arrive at the list above; students might be assigned to build up their own lists and later pool their discoveries.)

(5) Now go back to the nonsense passage and look once more at the nouns. How do some of these nouns differ from the earlier nonsense nouns? (-es endings instead of -s; -s' instead of -'s)

Joe's uncle gave him some paint for his go-cart.
The fullback protested the referee's decision.
One of the campers broke Jim's new ax handle.
The students' books should be stored on the shelves.
Joe carried the guests' bags upstairs.

Ask the students to make these considerations about the preceding sentences:

(1) What inflectional suffixes for nouns are found in these sentences? (-'s, -s, -s')

(2) What can you observe about the nouns ending in -'s or -s' in respect to their position in the sentence? (They come before other nouns.)

(3) From these examples can you decide how to use the -'s and the -s'? ("Joe" is singular and adds -'s; "referee" is singular and adds -'s; "Jim" is singular and adds -'s; "students" and "guests" are plural and add s'.)

Upon completion of this lesson the students should be certain of the following characteristics of nouns:

(1) Every case of the use of a, an and the (the three most common determiners, plus other determiners) will involve a following noun. The noun does not necessarily follow the determiner immediately.

(2) The inflectional suffixes common to nouns are -s and -es, -'s and -s'.

(3) Nouns fit in certain positions in the sentence.

B. Concept: Derivational suffixes of the noun.

A. farmer
baker
doctor
supervisor
laggard
drunkard
volunteer
engineer
correspondent
regent
mortician
technician
amateur
Chauffeur
scientist
artist

B. Evangeline
heroine
actress
huntress

(1) In which of these sentence patterns could these words be used?
(a) They were very .... (b) They did it very ....
(c) Let's .... (d) The ....was driving.

(2) This (d) pattern indicates a "noun" as we have seen before. What is common between the meaning of these nouns? (they all refer to a person who has something to do with the idea expressed in the radical).

(3) What is the difference between the words of group A and those in group B? (B refers to feminine). Can you think of other words having the same endings? Do they have the same kind of meaning?

(4) What rule can we make regarding these nouns, since they all have the same kind of meaning?

NOTE: Words ending in: er, or, ard, eer, ent, ian, iur, ist, ine, ess, are nouns designating the "agent," one who does something.

(5) There are different suffixes because these words have different origins. (If this lesson is taught to students having a language background, the assignment could be for them to find from which languages some of the suffixes come, and discuss the findings in class.)

(6) Assignment: Find in the dictionary other words having the same suffixes and verify their meaning.

A. government
arrangement
amazement
appearance
resistance
confession
allusion
composition
mention
arrival
survival
departure
failure

B. goodness
ugliness
certitude
gratitude
loyalty
safety
freedom
kingdom
heroism
idealism

(1) In which of these sentence patterns could these words be used?
(a) They were very .... (b) They did it very ....
(c) Let's .... (d) His ....was surprising.

(2) This (d) pattern indicates a noun as we have seen before. What is common in the meaning of these words? (They indicate the state, quality, act, or condition).

(3) What is the difference between the words of group A and those of group B? Can you guess from what kind of words they are derived? (A from verbs, B from adjectives)
Can you think of other words with the same ending?
Do they have the same kind of meaning?
Can you make sentences using them?

(4) What can you say about words ending in: ment, ance, ion, al, ure, ness, tude, ty, dom, ism?

NOTE: The suffixes, ment, ance, ion, al, ure, may be added to verbs to change them into nouns which indicate the state or quality of the action.

The suffixes, ness, tude, ty, dom and ism, may be added to adjectives to change them into nouns which indicate the state or quality indicated by the adjective.

(5) If the students have a background in languages, the class could discuss the different origins of these suffixes and notice the equivalent suffixes: tude Latin equivalent of ness, for instance, and study the words of French origin, and how they have equivalents of Anglo-Saxon origin: childhood and infancy, freedom and liberty, etc..

C. Concept: the possible positions the noun can occupy in a sentence.

In the nonsense passages, students observed that nouns came before the -ed words. Obviously, this concept has to be enlarged upon. The students can be led to observe other possible positions and set up their own test frames for nouns.

The ____________________ looked good.

lovely
apple
school
explain
car
go
go-cart
game
house
move
bike
fast
excellent
sidewalk
boy

Using the preceding sentence and list of words, make these considerations:

(1) In the nonsense passages you observed that nouns came before -ed words. In the preceding sentence we have an -ed word. Which of the possible words from the list would fit into the blank? (apple, school, car, go-cart, game, house, bike, sidewalk, boy.)

(2) All of these words in the blank sound like English; that is, we have very definite patterns into which certain words fit.

(3) Let's change our example to "The ________________ looked good." Now suggest possibilities for this blank.

(4) See if these words fit our other characteristics. (They obviously follow a determiner, and practically all will end in -s or -es.)

(5) "The __________" can be used as a test frame for nouns.

NOTE: This is a likely spot for the plural noun not ending in -s or -es to turn up. The teacher can explain that the plural of ox is oxen, a form dating back to before 1100, when Old English was spoken. The words brethren and children are comparable. Students will come up with other plural nouns not ending in the traditional inflectional suffixes.

Remind the students that they can still recognize these words as nouns by the other characteristics. Indeed, this is the place to make an important point about English grammar. Just as we discover in phonology that all /m/'s are not said the same way exactly (consider those in minimum), and that the spellings of all English sounds are not alike (consider there and their), so we discover that all plurals aren't made the same way. In phonology we talk of allophonic variations; now we can talk of allomorphic variations (plurals)--and when we talk about the -s as a sign of the plural, we mean that -s to include /s/, /z/, and /ɨz/, as well as a host of other variants like /in/ (oxen, children), /ay/ (alumni, cacti), /a/ (data, memoranda), /iyz/ (crises, theses), and indeed sometimes nothing at all (sheep, fish)! The traditional term "irregular" is fitting if we recognize that usually -s forms are used (and /s/, /z/, and ɨz/ in speech); but we should emphasize that these other variants are just that--variants of a rather widespread pattern for plurals in our language. The teacher may wish to touch upon the spelling of plural nouns at this point.

Two more positions of the noun in the sentence focus attention on two other varieties of function or structure words: prepositions and connectives.

The campers' menu included bread and butter, ham and eggs.
Flags and pennants decorated the midway.
The cars, bicycles, and motorcycles clogged the highways and byways.
Football, basketball, and baseball are popular sports.
Omaha and Lincoln are in Nebraska.
Both Jean and Sarah moved the desks and chairs.

Concerning these sentences, have the students consider the following:

(1) What criteria do we have for identifying nouns? (end in the inflections -s, -'s, and -s', word order, follow determiners)

(2) Pick out the words from these sentences which are nouns because of their inflections. (campers', eggs, flags, pennants, cars, bicycles, motorcycles, highways, byways, sports, desks, chairs)

(3) Pick out the words in these sentences which are nouns because of their positions before verbs. (menu, pennants, motorcycles, baseball, Lincoln, Sarah)

(4) Pick out the words in these sentences which are nouns because they follow determiners. (midway, cars, highways, desks)

(5) What do you observe about all of these nouns which you have already identified as nouns? (They appear in groups, or clusters, or series)

(6) What word appears in the midst of this series? (and)

(7) Name other words which might appear in the midst of a series of nouns. (nor, or, not, either/or, neither/nor, both/and, not only/but also. Again, refer to Lesson 8.)

(8) What criteria about the location of a noun in an English sentence can you state? (Nouns may appear in series and be joined by function words, which we may call coordinators or conjunctions. This is a good spot to discuss punctuation of series.)

The roses beside the house bloomed for two months during the summer.
A wall of bricks surrounded the park at the end of the street.
Jane decided between the coat and the suit.
Cheers from the crowd in the stadium sounded across town.
A car with a trailer pulled into the driveway.
Two bees buzzed around my head.

Regarding these sentences, have the students answer the following questions:

(1) Here again you can quickly pick out the nouns in these sentences. Say the word you think to be a noun and give your reason for calling it a noun. (roses--inflection, follows the; house--follows the, and in this context precedes verb; months--follows noun determiner two, inflection; etc.)

(2) Take all of the nouns out of the sentences. (The ____ beside the ____ bloomed for two _____ during the _____. A ____ of _____ surrounded the ____ at the ___ of the _____. etc.)

(3) Now you can see a skeleton of language. Which parts of this skeleton can you identify? (Noun determiners; verbs with the -ed inflection)

(4) List the remaining words. (beside, for, during, of, bricks, at, of, between, from, in across, with, into, around)

(5) What words could you substitute for these remaining words?

(Prepositions

about
above
across
after
against
along
among
around
at
before
behind
below
beneath

beside
besides
between
beyond
but
by
down
during
except
for
from
in

into
like
near
of
off
on
over
round
since
through
to
toward

under
until
up
with
according to
across from
away from
because of
in front of
in place of
on account of
out of
etc.

In a sense preposisions may be considered noun determiners, and some students may observe this.)

Review: Ask the students to make an outline of criteria of clues used to identify nouns, and/or make a chart doing the same.

V. Pronouns

NOTE: In a primarily syntactic classification of parts of speech or basic form classes it is convenient to treat pronouns as a subgroup of nouns since they fit as nouns do in the test frames and they position as nouns do.

A. The neighborhood boys and girls congregated in Bill's living room listening to records. Nancy, Jim, and Anne slouched on the couch, but Bill stretched out on the floor. Mary popped corn, Tom poured cokes. Saturday afternoon was a perfect time for this.

Concerning this passage, consider the following:

(1) What nouns can you select from this passage by means of the criteria we have developed? List.

(2) Now remove your nouns from this passage:
_________________ congregated in _________ living room, listening to ______. ________ slouched on the couch, but _________ stretched out on the floor. _______ popped corn. _________ poured cokes. ____________ was a perfect time for this.

(3) In this passage nouns and determiners have been removed. In English you use a closed class of words which function as substitutes for nouns. By comparing these two passages you can immediately see what possibilities there are for the blanks. What are these possibilities? (They congregated in his living room, listening to them. They slouched on the couch, but he stretched out on the floor. She popped corn. He poured cokes. It was a perfect time for this.)

In describing English you have found that new words are being developed all the time to describe new inventions and new techniques, and that old words fit into different form classes. However, we do have this closed class of words—that is, a class into which no new words are moving. These words come to us from Old English, and actually we have considerably fewer of them than did the early Englishmen. This group of words is called pronouns (pro), a Latin prefix meaning in place of among other meanings, plus the word noun with which you are already familiar. Here is a list of all the Old English pronouns:

ic	ou	he	heo	hit
min	oin	his	hiere	his
me	oe	him	hiere	him
me, mec	oe, oec	hine	hie	
			he	
			heo	

wit	git
uncer	incer
unc	inc
unc	inc, incit

we	ge	hie
user, ure	eower	hiera
us	eow	him
us, usic	eowic	hie, he

In this Old English, you can see some words that are very similar to our Modern English pronouns. Now make a list of our pronouns:

I, me, my, mine, myself
we, us, our, ours, ourself
you, your, yours, yourself
he, him, his, himself
she, her, hers, herself
it, its, itself
they, them, their, theirs, themselves

Go back over the passages in our work on the nouns to see if we can use pronouns to substitute for nouns wherever they are found.

We have perhaps already noticed that some of these pronoun forms function very often as determiners of nouns: my, your, his, her, its, our and their.

my book
your time
his lesson
her hair
its name
our school
their ideas

One interesting peculiarity of this group of determiners is that they can be accompanied with a special word own:

my own book
your own time
his own lesson
her own hair
its own name
our own school
their own ideas

No other indicators make use of this function word own. Try some and see (the, a, an, many, some, these, those, etc.)

- - - -

The teacher may find the following chart and discussion useful. Pronouns are . . . eight words whose importance outweighs their number. They are often classed as a separate part of speech because they are morphologically different from the noun.

These eight pronouns are: I, we, you, he, she, it, they and who. All have inflectional variants, but they do not have the (-es) plural and the ('s) possessive characteristic of most other nouns. Instead, they have forms called "objective" and the "first and second possessive." Only three, I, we, and they, have four distinct forms: you, he, she and who have three forms and it has only two. The three with four forms establish a paradigm including the others.

Paradigm - 7 Pronouns

Subjective	Objective	First Possessive *	Second Possessive
I	me	my	mine
we	us	our	ours
you		your	yours
he	him	his	
she	her		hers
it		its	
they	them	their	theirs
who	who (m)	whose	

* often used as determiners

You and it double as subjective.
Whose is first and second possessive.
Who is both subjective and objective.

Also classified by person--1st, 2nd, and 3rd.

3rd person:

he, she, it and they are noun-substitutes

--from W. Nelson Francis, The Structure of American English (New York: Ronald Press, 1958), p. 244.

VI. Verbs

A. In dealing with the class of words which we call verbs, it will be most efficient for the students to recall the formal characteristics of the noun and make the hypothesis that verbs may be identified by similar structural characteristics.

(1) What were the structural characteristics of nouns?

1. Inflectional suffixes, -s, -'s, -s'
2. Determiners, the, a, an, etc.
3. Positions before -ed words, after -ed words, between determiners and other nouns
4. Derivational suffixes, -er, -ment, etc.)

(2) Do you think that other classes of words might be identified by determining similar characteristics? Why? (We have already observed some of these characteristics in the other three classes of words. Language is essentially regular, especially in the word order of sentences.)

(3) In the introductory lessons we identified a class of words which ended in -ed. What were the other characteristics of this class? (Position after noun, inflectional suffixes of -ing and -ed, derivational suffixes such as -ize and -ify.)

(4) The traditional term for this class of words is verb.

B. Concept: Inflectional suffixes of the verb, plus auxiliaries or verb determiners. Use the following paragraph for the rather long series of questions and exercises which follow.

Tony grabbed his coat and rushed out of the house. He leaped on his bike and he pedaled furiously. He bumped a curb and the bike crashed against a pole. Tony landed on his back.

(1) Are there any differences in the way we say the -ed endings of the verbs in the passage above? Let us classify the verbs

according to these differences.

rushed
leaped
bumped
crashed

grabbed
pedaled

landed

(2) We should notice at this point that we have some words that can be inserted between our nouns and verbs in these sentences. What are they? (have, has, had)
Insert them where they will fit. (Tony had grabbed his coat and had rushed out of the house. He had leaped on his bike and he had pedaled furiously. He had bumped a curb and the boke had crashed against a pole. Tony had landed on his back.)

(3) Can you think of any other words that can be placed before these verbs? (Probably only adverbs. Certain series of words, like "kind of" or "was going to" or "was about to" may be suggested by students, but these would necessitate changing the -ed form in most cases.)

But you will allow that I can say some of these same ideas in another way, again by using the same "-ed" form of my verbs but with such words as "got," or "was." Observe:

> (The coat was grabbed by Tony, and he rushed out of the house. He leaped on his bike and pedaled furiously. A curb was (got) bumped by him, and a pole was (got) crashed against by his bike. Tony landed on his back.)

(4) Notice that some of the sentences will not allow this turning-around while others will. Do you suspect that you can offer a generalization about which verbs allow this transformation and which do not? (Don't worry much if the students do not differentiate transitive and intransitive verbs; it's much more important at this point to establish "be" and "get" as auxiliaries for passive voice, and for the student to see a general difference in the relationship of the noun and verb in the two patterns:

> (Tony grabbed his coat.
> The coat was grabbed by Tony.
>
> He bumped a curb.
> A curb got bumped by him.
>
> His bike crashed against a pole.
> A pole was crashed against by his bike.)

(5) Tony grabs his coat and rushes out of the house. He leaps on his bike and he pedals furiously. He bumps a curb and the bike crashes against a pole. Tony lands on his back.

Is it possible to classify the way we say these endings? How? (Yes, by their pronunciation: /s/, /z/, /ɨz/.

/s/	/z/	/ɨz/
leaps	grabs	rushes
bumps	pedals	crashes)
	lands	

NOTE: At this point brighter students might attempt to formulate a law for the distribution of noun and verb inflectional endings: /s/, /z/, /ɨz/. This should be an optional exercise. The following formulation is from Nelson W. Francis, The Structure of American English.

a. /s/ appears after voiceless consonants except /ʃ,tʃ,s/
b. /z/ appears after vowels and voiced consonants except /z,ʒ,dʒ/
c. /ɨz/ appears after sibilants and affricates /s,ʃ,tʃ,z,ʒ,dʒ/

(6) Can any other inflectional ending be added to the verbs in the passage preceding (1) above? (-ing)

Can we simply add -ing, or must we add another word to the sentence in order to have a fluent English sentence? (We must add another word before the verb ending in -ing.)

Experiment with the first sentence of the passage.

(Tony ______ grabbing his coat and ______ rushing out of the house.)

What words will fit in the blanks? Make a list.

(is are (am)
was were
will be / would be
shall be / should be
can be / could be
may be / might be
has been / had been / have been
will (etc.) + have + been)

What rule can be formulated about the use of a verb inflected with -ing in a verb position?
(An -ing verb must be preceded by am, is, are, was, were, or by a combination of words.)

(7) We can now summarize the forms of the verbs which we use in English sentences:

a. The verb with no suffix: grab, rush, leap, etc.
b. The verb with -s suffix: grabs, rushes, leaps, etc.
c. The verb with -ed suffix: grabbed, rushed, leaped, etc.
d. The verb with -ing suffix: grabbing, rushing, leaping, etc.

And we can also now summarize the words which we have found go with these various forms:

a. with grab, etc.: can, could, may, might, ought to, must shall, should, will, would; forms of do
b. with grabs, etc.: ------------
c. with grabbed, etc.: forms of be (am, are, is, was, were, etc.)
 forms of have (have, has, had)
 forms of get (get, gets, got)
d. with grabbing, etc.: forms of be, get (he got to grabbing), and keep (keeps grabbing, kept grabbing).

(8) Now, if we use some test "frames," we may discover yet other "auxiliaries" for these verb forms.

I (or he) ____________ grab.
I (or he) ____________ grabbed.
I (or he) ____________ grabbing.

And, if we are willing to experiment a bit, we shall find that the complications of the verbal auxiliaries are considerable. Notice:

He grabs
He can grab.
He is grabbing.
He can be grabbing
He has been grabbing.
He could have been grabbing.

He was grabbed.
He was being grabbed.
He has been grabbed.
He could have been grabbed.
He has been being grabbed.
He could have been being grabbed.

(9) Now, if we examine these longer forms we have worked out, we will observe a fixed order of the elements of the verb phrase:

a. In all cases of the verb phrase, the main verb (grab) comes last.
b. In all cases of the verb phrase, a "timer" (like is, has, does, was, had, did, or a "modal" (like can, may, should) comes first.
c. No matter how long the phrase, the word-order is absolutely fixed; in no case can the words in the phrase be put in any other order.

C. Concept: derivational affixes of the verb.

large
courage
power
balm
calm

origin
fast
haste
false

special
real

(1) Earlier we discovered that verbs took at least two derivational suffixes. Do you remember gleepify and borkize? Consider the preceding list of words. Will the addition of some affix--either a prefix or a suffix--enable the word to fill the verb

position in the following sentence? Which ones?

1. We ______________ it.

(en) large
(en) courage
(em) power
(em) balm
(be) calm

origin (ate)
fast (en)
haste (n)
false (ify)

special (ize)
real (ize)

(2) Before examining the problems of tense and "irregular" verbs, it would be well to review the structural characteristics of the verb.

a. Inflections of -ed, -ing, -s.
b. Position after auxiliaries or verb determiners.
c. Derivational affixes of en-, em-, be-, -ate, -ize, etc.

D. Concept: Allomorphic variations in verb forms, known traditionally as "irregular" verbs.

We have observed already in our dealing with our language that we must constantly be aware of variations from regular patterns. We know from the study of phonology that what we represent by the symbol /p/ covers the rather different sounds underlined in the following words: pot, spot, and top. And we know that the -s form for nouns included not only such different pronunciations as /s/, /z/, and /ɨz/ (plates, spoons, and glasses), but also such variants as /ɨn/ (oxen) /ay/ (alumni), and /iyz/ (crises.) Now, we must observe that all our verbs do not follow exactly the same pattern--the pattern we have thus far established for verb forms. Indeed, we have discovered, if we have been watchful, that the -s forms of verbs are variously pronounced (/s/ in stops; /z/ in grabs; /ɨz/ in crashes). Likewise, we have noticed that the -ed form is also variously said: /t/ in "stopped"; /d/ in "grabbed"; /ɨd/ in "landed."

The variants we are going to consider now are perhaps more exciting, because they are rather greater variations from the normal patterns we have observed. Because they are greater in their variation, they have been called traditionally "irregular"--they do not follow the "rule" so closely as do these other variants we have seen. Consider these sentences:

> The coach begins to think about the choice of the team early in the season. He brings together all of the possibilities. The boys sit in the gym and write out the application forms. All candidates prove all-round athletes and they immediately begin a demonstration of their talents. They dive; they swim; they throw; they go through many drills. Finally the coach chooses the team.

(1) This paragraph includes verbs which can be identified by the characteristics determined by the class:

a. position after the noun.

b. inflectional suffixes: -ing, -s, -ed.
c. auxiliaries.
The students must now include characteristics for the 84 irregular verbs.

(2) Select the verbs in this passage according to the three methods of identifying verbs:

begins
think
choosing
brings
sit
write
must be
begin
dive
swim
throw
go
chooses

(3) Do these all qualify as verbs? (Yes)

(4) First, let us replace these verb forms with the -ing forms of the same verbs: of course, we'll have to supply "auxiliaries" to make our sentences English ones:

The coach was beginning to think about the choice of the team early in the season. He was bringing together all of the possibilities. The boys were sitting in the gym and writing out the application forms. All candidates were proving (themselves to be) all-round athletes and they immediately were beginning a demonstration of their talents. They were diving; they were swimming; they were throwing; they were going through many drills. Finally the coach was choosing the team.

(5) Now, nobody is offering this as exemplary composition; but we can use the -ing forms if we have to. Let us now try the -ed forms of these same verbs. Here we will notice very considerable variations from our "normal" patterns:

The coach began to think about the choice of the team early in the season. He brought together all of the possibilities. The boys sat in the gym and wrote out the application forms. All candidates proved all-round athletes and they immediately began a demonstration of their talents. They dove; they swam; they threw; they went through many drills. Finally the coach chose the team.

Study this paragraph carefully and select the verbs on the basis of position after the noun alone.

began
brought
sat
wrote
began
dove
swam
threw
went
chose

These words position as verbs. Do they fit into the other characteristics? (No)
Do they end in -ing, -s, or -ed?
What has happened to these words since we observed them in the first paragraph? (The spellings have changed)

Do you believe we should still include them in the verb basic-form class? (Yes) Why?
Can you include these exceptions in our characteristics? For what reasons? (Position after noun)

NOTE: Students should be made aware that the reason they sometimes say such things as "I throwed the ball," and "He drawed the picture," is that there is a strong tendency in our language to make the past and participial forms of our verbs regular. Students should be led to realize that irregular verbs still fit in the verb position in the sentence, add the inflectional suffixes -s and -ing, and follow auxiliaries.

(6) Now let us try these same verbs in their "-ed" forms with auxiliaries; we shall find that the forms above in many instances will not suffice, but we must make use of yet another "-ed" variant:

The coach had begun to think about the choice of the team early in the season. He had brought together all of the possibilities. The boys had sat in the gym and had written out the application forms. All candidates had proven (proved) all-round athletes and they had immediately begun a demonstration of their talents. They had dived; they had swum; they had thrown; they had gone through many drills. Finally the coach had chosen the team.

Here we notice some new forms: Begun, written, proven, begun, swum, thrown, gone, and chosen. In short, we have found that whereas most English verbs have four inflectional forms, some have five--they have two variants of the -ed form, one of which is used without auxiliaries, the other of which is used with auxiliaries. Actually, when we consider that in Modern English there are tens (and perhaps hundreds) of thousands of verbs, the number of these variants is very small indeed. And it may be interesting to consider the variations of the verb in a systematic way.

The following chart, taken from H. A. Gleason, Jr., An Introduction to Descriptive Linguistics, outlines the verb variants for us in some detail. Professor Gleason is approaching this from the point of view of the spoken language, and hence his indications are put in phonemic transcript; but we have also listed a written example for each:

MODERN ENGLISH VERB VARIANTS

THE GENERAL PATTERN:

1	2	3	4
STEM	STEM + / s /	STEM + / iŋ /	STEM + / t /

MAJOR VARIANTS:

1	/ slæp / (slap)	/ slæps / (slaps)	/ slæpiŋ / (slapping)	/ slæpt / (slapped)	(see Note 1)
2	/ slæm / (slam)	/ slæmz / (slams)	/ slæmiŋ / (slamming)	/slæmd / (slammed)	(see Note 2)
3	/ pæs / (pass)	/ pæsɨz / (passes)	/ pæsiŋ/ (passing)	/ pæst / (passed)	(see Note 3)
4	/ siyt / (seat)	/ siyts / (seats)	/ siytiŋ / (seating)	/ siytɨd / (seated)	(see Note 4)

MINOR VARIANTS:

a	/hit/ (hit)	/hits/ (hits)	/hitiŋ/ (hitting)	/hit/ (hit)		(see Note 5)
b	/spin/ (spin)	/spinz/ (spins)	/spiniŋ/ (spinning)	/spən/ (spun)		(see Note 6)
c	/miyn/ (mean)	/miynz/ (means)	/miyniŋ/ (meaning)	/ment/ (meant)		(see Note 7)
d	/liyd/ (lead)	/liydz/ (leads)	/liydiŋ/ (leading)	/led/ (led)		(see Note 8)
e	/driŋk/ (drink)	/driŋks/ (drinks)	/driŋkiŋ/ (drinking)	/dræŋk/ (drank)	/drəŋk/ (drunk)	(see Note 9)
f	/rayd/ (ride)	/raydz/ (rides)	/raydiŋ/ (riding)	/rowd/ (rode)	/ridən/ (ridden)	(see Note 10)
g	/send/ (send)	/sendz/ (sends)	/sendiŋ/ (sending)	/sent/ (sent)		(see Note 11)
h	/spiyk/ (speak)	/spiyks/ (speaks)	/spiykiŋ/ (speaking)	/spowk/ (spoke)	/spowkən/ (spoken)	(see note 12)
i	/baynd/ (bind)	/bayndz/ (binds)	/bayndiŋ/ (binding)	/bæwnd/ (bound)		(see Note 13)
j	/blow/ (blow)	/blowz/ (blows)	/blowiŋ/ (blowing)	/bluw/ (blew)	/blown/ (blown)	(see Note 14)
k	/ter/ (tear)	/terz/ (tears)	/teriŋ/ (tearing)	/tor/ (tore)	/torn/ (torn)	(see Note 15)
l	/teyk/ (take)	/teyks/ (takes)	/teykiŋ/ (taking)	/tuk/ (took)	/teykɨn/ (taken)	~~(see Note 16)~~

In addition, there are six variants with two verbs each and thirty-four with one verb each.

NOTES

1. The -s in the second form is pronounced /s/ after unvoiced consonants except /s, ʃ, tʃ/.
   The -ed in the fourth form is pronounced /t/ after unvoiced consonants except /t/.

2. The -s in the second form is pronounced /z/ after vowels and voiced consonants except /z,ʒ,dʒ/.
   The -ed in the fourth form is pronounced /d/ after vowels and voiced consonants except /d/.

3. The -s in the second form is pronounced /ɨz/ after /s,z,ʃ,ʒ,tʃ,dʒ/.

4. The -ed in the fourth form is pronounced /ɨd/ after /t,d,/.

5. 19 verbs: bet, burst, cast, cost, cut, hit, hurt, let, put, quit, rid, set, shed, shut, spit, split, spread, thrust, wet.

6. 14 verbs: cling, dig, fling, shrink, sink (tr.), sling, slink, spin, sling, string, swing, win, wring.

7. 9 verbs: creep, deal, feel, keep, leap, mean, sleep, sweep, weep.

8. 9 verbs: bleed, breed, feed, lead, meat, plead, read, speed.

9. 7 verbs: begin, drink, ring, sing, sink (intr.), spring, swim.

10. 7 verbs: drive, ride, rise, smite, strive, thrive, write.

11. 6 verbs: bend, build, lend, rend, send, spend.

12. 4 verbs: freeze, speak, steal, weave.

13. 4 verbs: bind, find, grind, wind.

14. 4 verbs: blow, grow, know, throw.

15. 4 verbs: bear, swear, tear, wear.

16. 3 verbs: forsake, shake, take.

E. Concept: verbs may appear in series.

The football player could run, tackle and block.
The student council planned and organized the dance.
We observe and analyze the sentences.
He can print and write equally well.
The girls selected a recipe, mixed the batter, and baked a cake.

Concerning these sentences, make the following consideration:

(1) Pick out verbs in these sentences. Use the criteria for verbs. (Run, planned, organized, observe, print, selected, mixed,

baked. These are verbs because of their inflectional suffixes or their position in the sentences.)

(2) What function words do you find in these sentences? (The, could, and, can, a)

(3) Tell what kind of function word each is. (the and a--noun determiners. Could and can--auxiliaries or verb determiners. And--conjunction or connective or coordinator.)

(4) Observe the last sentence. How do the verbs position differently than the verbs in the previous sentences? (They are followed by noun determiners and nouns.)

(5) Verbs may appear in series. The verbs may come one right after the other, or they may be separated by function words and form classes which normally follow verbs. (Here again is a good spot for a mention of punctuation.)

VII. Adjectives

A. Concept: The attributive position of the adjective--after a determiner or before a noun.

Reconsider the -est words in the nonsense passage from the beginning of this unit:

> Hodgely the snikest burks grinked. The burks sorked the brids and the ronks magled the skards. The borkest glors slinkly dreeked the cloots. The glors wickled the cartest slanks goorly. The glors bloked the borest snarks.

You found snikest, borkest, cartest, and borest in one group. Obviously a basic form class of words will have more than one characteristic in common. What patterns do these words fit in? (the snikest burks, the borkest glors, the cartest slanks, the borest snarks--all appear after the determiner and before the noun).

> The big dog wagged his stubby tail.
> Alice bought a beautiful bracelet.
> Our new neighbors are building a large room on their old house.
> A cold, wet rain spoiled the new paint.
> The young actress wore a colorful costume.

Concerning the preceding group of sentences:

(1) What are the determiners used in these sentences? (the, a, his, our, their)

(2) Check back to see if all the determiners and nouns in these sentences fit into the characteristics listed for the noun form class of words.

(3) What do you observe about the position of each determiner and each noun? (The determiner does not in any case come immediately before the noun.)

(4) Do the words which come between the determiners and the nouns have one characteristic suffix? (no)

(5) What is the common characteristic? (the position between determiner and noun)

(6) How would you state this characteristic? (dn position, the adjective may come between the determiner and the noun.)

(7) Can you set up a test frame which will always use an adjective? (The _________________ boy).

B. Concept: adjectives positioning after function words which may be called qualifiers.

The mighty big dog wagged his rather stubby tail.
Alice bought the most beautiful bracelet.
Our very newest neighbors are building a pretty large room on their old house.
A somewhat cold, wet rain spoiled the brand new paint.
The very young actress wore a most colorful costume.

Consider the preceding sentences:

(1) We have already agreed upon the words that can be called adjectives in these sentences. Give the reasons for their being called adjectives. (attributive position)

(2) Observe and list the new words which have been brought into the sentences. (mighty, rather, most, very, pretty, somewhat, brand)

(3) Where do they position in the sentence? (in front of the adjectives)

(4) These words may be called qualifiers. State the characteristic for the appearance of the qualifier in the sentence. (Qualifiers may come before adjectives, or conversely, adjectives may follow qualifiers.)

(5) Make up a complete list of function words called qualifiers.

(very
rather
somewhat
quite
pretty
so
too
more
most
less
mighty
least
brand)

C. Concept: adjectives may appear in series as other form classes.

The red, white, and blue flag flew from the distant lofty pole.
The high, bare, and steep mountain loomed up on the rugged windswept horizon.
The delicious and attractive cakes highlighted the annual sale.
The noisy, pushing, jubilant crowd left the stadium after the final game.

About the preceding sentences:

(1) You found nouns that appeared in series; you found verbs that appeared in series. Now let us see if this arrangement of words can be found in the adjective class.

(2) List the adjectives in these sentences which appear in the attributive position, immediately in front of nouns. (blue, lofty, steep, windswept, attractive, annual, jubilant, final)

(3) List the adjectives in these sentences which appear immediately after the noun determiners. (red, distant, high, rugged, delicious, noisy)

(4) You can see from these examples that adjectives do appear in series, just as nouns and verbs did. What devices are used to connect these adjectives in series? (coordinators or conjunctions, and punctuation)

D. Concept: predicate position of the adjective

Atomic energy is powerful.	Atomic energy is powerful energy.
This low ground looks swampy.	This low ground is swampy ground.
The western sky seems overcast.	The western sky seems overcast sky.
That defensive play was successful.	That defensive play was successful play.
Fran looks glamorous.	Fran looks a glamorous girl.
The dog's bark was weak.	The dog's bark was a weak bark.
The mountain trail was rocky.	The mountain trail was a rocky trail.

Consider these two groups of sentences:

(1) Study the groups of sentences above. They are very similar. Do you prefer one group of sentences over the other? Why? (The second sentences include unnecessarily repeated words.)

(2) What can you observe about the adjective in the second set of sentences? (They come before nouns and in some cases after determiners.)

(3) In the first set of sentences can you make an observation about the positions of adjectives? (Adjectives can follow the verbs is, looks, seems, was, looks, with no following noun.)

(4) Can you set up a frame to take care of this characteristic? (The __________ boy was ___________.)

(5) The characteristics of the adjective to this point are:

a. Suffixes -er and -est.
b. Position The _________ boy
c. Position The _________ boy was ___________.

E. Concept: Derivational suffixes of the adjective.

This jealous child was furious.
The heavy, greasy mechanic was crabby.
A sensible division of the duties is possible.
He was thoughtful yet pitiful.
The thankful student stared at the thoughtful teacher.
Regular exercise is of particular value.
The primary and secondary grades met together.
The Japanese and Chinese languages seem difficult.

Consider the preceding sentences:

(1) Check out the words in these sentences as to -er or -est suffixes. (None)

(2) List the words which position as adjectives.

jealous
furious

heavy
greasy
crabby

sensible
possible

regular
particular

primary
secondary

Chinese
Japanese

(3) What observations can you make about these adjectives? (Many have similar suffixes.) Can you list other words with the same suffixes?

ponderous
raucous
religious
riotous

hilly
wavy
sticky
fiery

credible
visible
sensible
edible

zestful
masterful
harmful

muscular
consular

stationary
solitary
honorary
temporary

Portuguese
Siamese

Conclude the students' investigations of the derivational suffixes common to the adjective by asking them to build up lists of adjectives which have derivational suffixes. They will discover that some suffixes which serve as derivational suffixes for the adjective serve as inflectional suffixes for the verb, the exhausted girl, the running boy.

Adjective Prefix:

a asleep, afloat

Adjective Suffixes:

able	capable, reasonable, pliable
ac	cardiac
al	casual, sensual, criminal
an	American, cosmopolitan, urban
ant	abundant, luxuriant, dormant
ar	particular, muscular, consular
ary	stationary, plenary, coronary
ate	graduate, separate, corporate
ed	clouded, heated
en	craven, molten, brazen
ent	dependent, permanent
eous	gaseous, nauseous
escent	quiescent, effervescent
ese	Portuguese, pedaguese, Genoese
esque	picturesque, grotesque
ful	pitiful, armful, thoughtful
ial	financial, special, cranial
ian	artesian, Brazilian, Italian
ible	credible, visible, sensible
ic	organic, fanatic, bestific
ical	comical, critical, biological
id	rigid, humid, frigid
ile	ductile, fragile, agile

ing	singing, dancing
ine	feminine, masculine, assinine
ious	conscientious, pretentious
ish	girlish, boyish, snobbish
ite	granite, anthracite, finite
ive	palliative, votive, native
less	pitiless, flawless, lawless
like	manlike, godlike, homelike
ly	lovely, heavenly, kindly
ory	sensory, deprecatory
ose	verbose, morose, grandiose
ous	jealous, ponderous, raucous
uous	innocuous, vauous, sensuous
some	wholesome, gruesome, toothsome
th	ninth, fourth, fifth
y	heavy, crabby, greasy, fiery

F. Concept: distinction of attributive adjective and attributive noun.

A.	B.
The beautiful queen	The beauty queen
A sophomoric stunt	A sophomore stunt
The orchestral concert	The orchestra concert
The defensive witness	The defense witness
A sporty car	A sports car

Concerning these two groups of words:

(1) Positionally, is there any difference between the underlined words in list A and those in list B? (no)

(2) In terms of suffixes, do you observe a difference between the words underlined in list A and those in list B? (yes, those in list A have characteristic adjective suffixes, those in list B do not)

(3) Does any underlined word in list B have a distinguishing suffix? (yes; sports has an -s ending associated with nouns)

(4) Might all of the underlined words in list B be considered nouns, except for their position? (yes)

(5) Might any of the underlined words in list B take the -'s inflectional suffix of the noun? (yes; sophomore's, orchestra's and defense's)

(6) Try the function word more before each of the underlined words in the two lists; what do you observe? (That more will fit idiomatically before the words in list A and not before the words in list B)

(7) Now try utilizing the following frame and repeating the underlined words after the word is:

The beautiful queen is beautiful.	The beauty queen is beauty.
A sophomoric stunt is sophomoric.	A sophomore stunt is sophomore.
The orchestral concert is orchestral.	The orchestra concert is orchestra.
The defensive witness is defensive.	The defense witness is defense.
A sporty car is sporty.	A sports car is sports.

(8) What do you observe? (that the frame is usable for list A and not for list B)

(9) Now you have discovered that the real positional test for the adjective is that it may occur in both attributive and predicate position; and both adjectives and nouns may occur in the former. The words in list A at the top are attributive adjectives--they have adjective suffixes, they tolerate adjective function words, they can occupy the two major adjective positions. The words in list B are attributive nouns--they may take noun inflections at times, but they cannot take adjective function words nor occupy both the positions of the adjective.

VIII. Adverbs

A. Concept: position of adverbs in sentences.

Hodgely the bikest burks grinked.
The glors wickled the cartest slangs goorly.
The borkest glors slinkly drecked the cloots.

These sentences appeared in the first lesson of the unit. From them we have discovered that certain words either identified by the s ending or the position in which they are used were nouns; certain other words recognized by the -ed or similar endings occupying certain positions in the sentence were verbs; and still another group of words with certain derivational endings and always appearing before the noun or after a special verb were adjectives.

There is still another group of words that we have not identified. Look at the sentneces and see if you can find any similarity among certain of the nonsense words that have not been classified in the previously studied groups. (Hodgely ends in ly; slinkly, and goorly.) Apparently, then, there is another group of words we must find out about, and we have just one clue so far—these words end in ly. If we are to find out how these words affect the meaning of a sentence, we should convert the nonsense sentence into a meaningful sentence. (Possible conversions of the first sentence:

Swiftly the fastest boats raced.
Crazily the highest planes looped.
Unfortunately the laziest students failed.
Happily the busiest students passed.
Slowly the weariest boys arrived.)

Examine the converted sentences the students provide for the first sentence:

(1) What do you observe about the words in the new group? (First, they end in ly; second, they appear at the beginning of the sentence)

(2) Tell the students to keep these characteristics in mind as the lesson continues. Keep a list of ly words and at least one of the best student sentences.

Examine the second nonsense sentence. Ask the students to make up a meaningful sentence following the pattern of the sentence.

(Possible response: The gardeners raked the driest leaves gently.
The teachers displayed the neatest work proudly.
The students cheered the fastest contestants loudly.)

(1) The teacher should add the new -ly words to the list along with two or three of the best sentences.

(2) How do the second set of sentences differ from the first set in regard to the ly words? (It is established that these words may end in ly. The ly words are at the end of the sentence rather than at the beginning.)

There is one more sentence in the nonsense group that we have not used. Make up a meaningful sentence following the pattern of the third sentence.

(Possible response: The fastest cars recklessly rounded the curve.
The speediest students quickly finished the exam.
The hungriest boys greedily ate the hamburgers.
The smartest players carefully checked the field.)

(1) List the adverbs and two or three of the best sentences. What do you observe about the -ly words in these sentences? (They appear in the middle of the sentence, between the first noun and the verb. The students should observe that the adverbs can be placed at the beginning, at the end, or in the middle of the sentence.)

B. Assignment

Point out that there is still more to be learned about adverbs, but the assignment is to make sure that the students understand what has been observed in this lesson.

(1) Under each of the nonsense sentences write the corresponding symbols.

a. Adv. D Adj. N V
b. D N V D Adj. N Adv.
c. D Adj. N Adv. V D N

(2) Draw the students' attention to the correlation between the symbol and the sentences they made up.

(3) Have the students make up two sentences for each model using the form classes indicated in the order shown. There will be six sentences in all.

Now let us see if the adverbs in all of our sentences ~~can occupy all~~ of the positions which we have found thus far:

Swiftly the fastest boats (swiftly) raced (swiftly).
Crazily the highest planes (crazily) lopped (crazily), etc.

(Gently) the gardeners (gently) raked the driest leaves gently.
(Proudly) the teachers (proudly) displayed the neatest work proudly.

(Recklessly) the fastest car recklessly rounded the curve (recklessly).
(Quickly) the speediest students quickly finished the examination (quickly).

Clearly, all of these adverbs in all of these sentences will idiomatically fit into any of the three positions we have discovered them to occupy. It seems clear that adverbs move about more freely in our sentence patterns than do any of the other classes of words that we have studied. So we must add to our list of adverb characteristics another one:

a. They may end in -ly.
b. They may be found at the beginning of the sentence, at the end of the sentence, or between the first noun and the verb.
c. They may be moved from any one of the positions above to any of the other positions above.

What word means that something can be moved around? (Give some help by asking them the following type of question: "When the Chest X-ray unit comes to your town to give chest X-rays, what do they call the unit because it moves from place to place or town to town?" or "What do they call homes that can be attached to a car and hauled from place to place, a word other than trailer?")

Mobile is the term we apply to adverbs because they too can be moved from position to position in the sentence. We say an adverb has mobility and this distinguishes it from the other word forms we have studied since most of them had only a few positions where they were used.

C. Concept: Distinguishing adjectives and adverbs.

We have found that adverbs are marked by -ly endings, may occupy three positions in the sentence--

at the beginning of the sentence;
at the end of the sentence;
between the first noun and verb--

and may move from one of these positions to another. This last characteristic of the adverb allows us to make some distinctions that otherwise would be very difficult. Consider these pairs of sentences:

The boy looked soldierly.
The boy looked eagerly.

The girl appeared homely.
The girl appeared immediately.

His voice sounded manly.
His voice sounded loudly.

(1) Observe that the underlined words all end in -ly and all occupy positions at the end of the sentence. But we found that the end position in sentences of this sort were positions which could be occupied by adjectives (predicate adjectives) as well as adverbs. Which are these, and how do we tell? (The adverbs will move, the adjectives will not: (Eagerly) the boy (eagerly) looked eagerly, but not (Soldierly) the boy (soldierly) looked soldierly. etc. Furthermore, if the word is an adjective, it will go idiomatically between the determiner and the noun before the verb: The lonely boy but not The eagerly boy. etc.)

(2) Thus we see that we have two structural tests to differentiate these words. But we must allow that, if we didn't know the meaning of the word, we should have no way of telling whether it was adjective or adverb. Try a nonsense word:

The boy looked droobly.

Until I know what droobly means I cannot analyze the "grammar" of this sentence. But I do know that droobly is either an adjective or an adverb.

NOTE: Of course some students will perceive that there is a difference in the formation of the -ly words above: those which become adjectives are made of adding -ly to a noun base (soldier, home, man); those which become adverbs are made by adding -ly to an adjective base (eager, immediate, loud). But do not press too hard for this, because it is not always so pat as these examples make it seem.

D. NOTE: You may be surprised to find the traditional adverb class somewhat reduced in this treatment--by and large, adverbs of *degree*, *place*, *time*, and *negation* are excluded, and so are others, from the adverb class in this approach. The fact is that the traditional adverb class is not really one form class or one syntactic class at all, but rather a number of classes. A few examples may help clarify this.

The traditional negative adverbs (not, never) are absolutely fixed in the sentence patterns: they must go after the verb or, if the verb is phrasal, after the first auxiliary:

I *am* not tired.   She *hasn*'t a chance.
He *did* not *go*.   I *have* never *swum* that river.
We *can* not *be sending* money to you forever.
He *was* not *being given* help.

Likewise, the intensive adverb is absolutely fixed in its order--before an adjective or adverb in a Determiner-Adverb-Adjective-Noun pattern:

The *very* naughty boy.
The *too* sweetly modulated music.

At the other extreme, a few words which do not end in -ly and hence have been excluded in this treatment do position and move just as adverbs in our description: Examples are *soon*, *always*, and *often*:

The boys will be chasing the girls *soon* (or *always* or *often*.)
Soon (or *always* or *often*) the boys will be chasing the girls.
The boys *soon* (or *always* or *often*) will be chasing the girls.

Between these are traditional adverbs which partially fulfill our definition in respect to mobility. Most adverbs of time tend to go in front and end positions but not in medial position; we say "*Sundays* we went to church" or "We went to church *Sundays*" but "We *Sundays* went to church" is not normal idiom. And many traditional adverbs of place are pretty largely restricted to end position: we say "She threw her doll *downstairs*," but not "*Downstairs* she threw her doll" or "She *downstairs* threw her doll."

Many teachers may not find this treatment of adverbs satisfactory. But we have yet to work out the traditional adverb class with any thoroughness. The position taken here is the position of the American formalists for some time, and it is the wisest position to take, given the approach toward form classes the unit is following.

IX. Structure Words or Function Words

In describing his language, the student has been able to distinguish basic form classes--noun, pronoun, verb, adjective, and adverb. In doing this he has utilized certain structure signals, including determiners, auxiliaries, and intensifiers. The observing student has perhaps already realized that English includes a supply of words which do not fit into any of these categories. W. Nelson Francis calls them function words which are "so called because, while they have little or no lexical meaning of their own, they serve to vary the functions of the lexical words with which they appear, according to the needs of the over-all structure. They are, as it were, humble servants of the more impressive lexical words. Like many humble servants in other walks of life, they are virtually indispensable."

A. Consider the following passages:

It was very good for us to live without clocks, because it made the woods more enjoyable. On some days the sun surprised us by moving very quickly across the sky, other days by moving very slowly. We saw the shadows change in length and direction, but most of the time we were involved with just our own inclinations and progress.

It was very hard for us to live without money, because it made the trip more arduous. On some days the car amazed us by traveling very smoothly across the country, other days by moving very temperamentally. We watched the scenery change in climate and wildlife, but most of the journey we were concerned with just our own food and progress.

It ______ very ______ for ____ to ___________ without __________.
It ______ the ________ more _________. On some ________ the _____
_________ by __________very ___________ across the _______, on
other ______ by ___________ very _________. We _______ the ______
in ______ and _________, but _________ of the ________ we were
_________ with just our own ____________ and ___________.

In the first two passages one can classify the underlined words into the basic form classes--nouns, pronouns, verbs, adjectives, and adverbs. (Ask the students to do so.) In the third passage the nouns, verbs, adjectives, and adverbs have been removed, and there is only a skeleton of structure words left. Many of these the students know already.

(1) What are the noun determiners in this skeleton? (the, some, our)

(2) What basic form class do they appear in front of? (nouns)

(3) What intensifiers do you find in this skeleton ahead of adjectives and adverbs? (very, more)

(4) Do you find an intensifier after a pronoun? (own)

(5) Can you find any other patterns of structure words?

(6) Make a list of each function word. List behind each one the form class which goes after it. Indentify the form class.

B. Structure words in modern English may be outlined as follows (modified from the materials of Dr. Priscilla Tyler of Harvard and Verna L. Newsome's Structural Grammar in the Classroom):

(1) Markers

a. Word Markers

Noun determiners: (always) a, an, the, my, your, our, their, her, no, every. (Sometimes) this, these, that, those, his, its, one, two, etc., all, another, any, both, each, enough, many, more, most, other, several, some, what a, etc.

Auxiliaries or verb determiners: can, could, may, might, shall, should, will, could, do, does, did, must, dare, need, am, is, are, was, were, get, gets, got, have, has, had, keep, keeps, kept.

Intensifiers or qualifiers: very, rather, somewhat, quite, pretty, might, brand, so, too, more, most, less, least, etc.

b. Phrase Markers

Prepositions: about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, besides, between, beyond, but, by, down, during, except, for, from, in, into, like, near, of, off, on, over, round, since, through, to, toward, under, until, up, with, according to, across from, because of, in front of, in place of, on account of, out of, etc.

c. Clause Markers

Conjunctions or coordinators: and, but, or, nor, not, yet, so, whereas, either/or, neither/nor, both/and, not only/ but also.

Subordinators: who, which, that, whom, whose, whoever, which, whatever, whosoever, why, where, when, how, until, before, after, while, since, because, although, if, unless, so that, lest, in order that, than, inasmuch as, insofar as, etc.

Sentence connectors: however, accordingly, therefore, thus, hence.

d. Question Markers

when, where, why, what, who, whose, whom, how, etc.

(2) Pattern Words

a. Pattern fillers

there, it

b. Starters

well, oh, now, say, look, listen

c. Proposers

let's, please, if it's no trouble, if you don't mind

d. Responders

yes, sure, O. K., no

(3) Miscellaneous Words (in adverb form class)

a. of Negation

not, never

b. of Restriction

hardly, only, just, scarcely, about

c. of Place and Direction

here, there, anywhere, everywhere, someplace, up, down, upstairs, yonder, hence, thence, backwards, forward, alongside, etc.

d. of Time

now, then, always, sometimes, anytime, tomorrow, yesterday, nowadays, Sundays, mornings, etc.

e. of Manner

piecemeal, headlong, hard, fast, slow

f. of Relation

taxwise, timewise, crosswise, etc.

X. Review of Form Classes

Now that we have had a fairly good look at various classes of English words, let us review these classes and make sure that we remember the bases upon which we classified words as members of the various classes.

We have used three criteria in marking out the various classes:

(1) The form of the word itself, and the forms the word does or might take as a member of the class. (form)

(2) The sorts of words that we find in company of the words in our classes. (function words)

(3) The relative positions we find the words in, in normal English sentences. (snytax)

Of these three criteria, we find that the last is usually the most important, for in Modern English position is the most powerful grammatical device. This we can illustrate with a few examples. If I were to say to you "My hit he," you would understand it to mean "I hit him." Why? Because the form of those words in our language is much less important to you than the order I put them in. Again, if I say "We won the game easy," you understand that easy has to do with the winning of the game, and does not necessarily suggest that the game was an easy one nor that we are easy people. Even though the form of easy is not the one you and I expect in its position in the sentence (we expect easily), we understand the meaning because of the position of the word in the structure of the sentence.

Now let us reconstruct, in outline form, the form classes in our language, following the criteria we have followed through this unit:

NOUNS:

(1) Form:
  a. derivational endings: -ment, -ity, -ness, etc.
  b. inflectional endings: -s, -'s, -s', etc.

(2) Function words: Determiners: a, an, the, some, our, etc.

(3) Position:
  a. after determiner, before verb.
  b. after determiner, after verb.
  c. after determiner, before noun (attributive noun).

PRONOUNS:

(1) Form:
A set and closed group of words: I, you, he, she, it, we, and they and their variant inflectional forms.

(2) Function words:
Pronouns operate without determiners, but the forms my, your, his, her, its, our, and their take the intensifier own after them.

(3) Positions:
like those of the nouns.

VERBS:

(1) Form:
- a. derivational: such endings as -ify, -ize, -en; such prefixes as be-, en-.
- b. inflectional: -s, -ing, -ed, and their variants.

(2) Function words:
auxiliaries: can, do, keep, get, have, be, etc.

(3) Position:
after noun, between two nouns, between a noun and adjective.

ADJECTIVES:

(1) Form:
- a. derivational endings: -ous, -ful, -y, -able, etc.
- b. inflectional endings: -er, -est.

(2) Function words: intensifiers: more, most, very.

(3) Positions: adjectives must be able to fit in both these positions:
- a. between determiner and noun (attributive)
- b. after noun and verb (predicate)

ADVERBS:

(1) Form:
- a. derivational ending -ly.

(2) Function words: intensifiers: more, most, very.

(3) Positions: adverbs must be able to fit all three:
- a. at beginning of sentence.
- b. at end of sentence.
- c. between noun and verb.

These major form classes in Modern English contain the vast majority of the words in our immense vocabulary. But they do not contain all of the words. There are left a number of words in the language which will not fit our definitions for these classes. Clearly, the so-called "function words" do not fit into the form classes. Moreover, you can readily name some words that do not seem to fit any of these categories: though, in, because, which, piecemeal, sidewise, however, if, and, without, to name but a few.

Various grammarians call these left-over words various names. In the traditional grammars they are called prepositions, conjunctions, and adverbs; in some formal grammars they are called "connectives"; in other grammars they are variously referred to as "indeclinables," "particles," and "empty words." We shall call them "structure words."

XI. Theory of Functional Shift

This final section of the unit has been provided for the purpose of giving the student a sense of the flexibility of the English language, the ways in which it can be manipulated. It is also provided to display to the student some representative ways in which authors have manipulated the language for literary effect. This section is offered students then for the purpose of encouraging them to manipulate the language in their own composition and to be aware of and knowledgeable about the language manipulations which they encounter in the study of literature.

Sentence Sets: Students are asked to take the first step as they work with A, B, and C and again with D and E. They should discover that the slot in which the word appears rather than any inflection which might be attached to the underlined words determines as what form class it is being used.

Exercise 1:

After students work their way through Exercise 1, they should have a firm understanding of how certain words can play two or more roles in sentences.

Exercise 2:

When they come to Exercise 2, students are to have an opportunity to see how an author may manipulate the language to establish the geographic location of his story and its characters. For example, when we encounter such words as "lawing," "blow-up," "drifting in," we know that we are reading a story with an early American western setting and with characters whose education has been slight.

In the second paragraph the teacher might call attention to "edged" as it is used here, to discuss what its status is or its use suggests. The teacher should also have the students look at "a strike" in the same paragraph and discuss the function shift both "edged" and "strike" have undergone.

Exercise 3:

The function shifts displayed in this exercise have been used for humorous effects. There are several kinds. First we might look at adjectives, shifted to verbs—hoarse-hoarsed, thin-thinned, fine-fining; nouns to verbs—angle-angled, silence-silenced, envelope-enveloped, gloom-gloomed, grass-grassed, although not function-shift examples, the similes—"taut as a tieline," glowed like electrified uranium," etc., and the hyphenated constructions—"half-heard, half-didn't," "almost-but-not-quite-moaned." The final sentence on page 26 might also be discussed to discover what about the language gives the sentence a humorous tone. As students answer the questions, they should discover what Leacock is doing here.

Exercise 4:

This passage is almost completely free from examples of function shift.

It has been included here to give the students an opportunity to show whether they have begun to understand how function shift can become a stylistic device in their own composition repertoire.

Exercise 5:

Anyone who has been mystified by E. E. Cummings' poetry will find that examining it with the technique of function shift in mind tends to remove much of its mystifying character. In working with "Anyone lived in a pretty how town," the teacher might first have students classify all of the function shifts to be found in the poem. For example, in stanza 1, he would call attention to how (line 1) in the adjective slot, didn't and did (line 4) in noun slots. The teacher might also ask students to unscramble some of the lines; for example, I-2, "with up so floating many bells down." (with so many bells floating up [and] down.) The teacher should set students to discovering and explaining function shifts and to unscrambling scrambled lines in the other stanzas of the peom.

There are other lines in the poem, however, which cannot be understood from the function shift view alone. Look at the third and fourth lines of stanza IV. Though "bird by snow" and "stir by still" are made to appear parallel structurally, they do not appear to be parallel idea-wise what they mean, if they must mean, is not easy to discover when the lines are examined alone. When they are examined within the context of the total stanza and then within the context of the total poem, the reader gets an approximate sense of their meaning.

One characteristic of the poem to which the teacher might call students' attention is the use of time (or seasonal change) sequences in certain lines: for example, I-3, "spring summer autumn winter"; II-4, "sun moon stars rain"; III-3, "autumn winter spring summer"; V-3, "(sleep wake hope and then)"; VI-1, "stars rain sun moon"; and IX-2 and 4, "summer autumn winter spring" and "sun moon stars rain." Coming as often as these examples do, their effect is to give a sense of the monotonous repetition of the events of the lives of the characters central in the poem.

Once the teacher has examined all parts of the poem with the students and the teacher and students have come reasonably close to an explanation of the "meaning" of the poem, they might compare it with W. H. Auden's "To the Unknown Citizen," which may be found in contemporary collections of poetry. The "Anyone" of Cummings' poem is analogous to the "Citizen" of Auden's poem. Teacher and students together might see how many points of similarity they can find the two poems sharing. By placing the two poems side by side the teacher and students are likely to find the two mutually helpful in throwing light on each other.

If Cummings' poem proves to be attractive to the students, they might look up others and write an analysis of them with special emphasis on the manner in which function-shift enhances the effect.

It is important that from this exercise students learn how much language manipulation can contribute to style, how much it can give an original and fresh quality to a sometime prosaic subject.

A CURRICULUM FOR ENGLISH

Teacher Packet

THE DICTIONARY

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

THE DICTIONARY

Grade 7

Core Text: None. Materials are included in the Teacher and Student Packets.

Supplementary Text: Dictionary

Description of Content

This packet contains a brief bibliography for the teacher, three essays containing useful background information and the general assumptions of this unit, and teaching suggestions and exercises. The exercises also appear in the Student Packet.

Objectives

Students may learn the value of the dictionary from simple observation, but they need direction to refine their skill in using it. This unit is designed to teach the student the structure of his dictionary so that he may more rapidly get to the information he seeks, to teach the student what information is and is not available in the dictionary, and, at the same time, to teach the student that the dictionary is not a final authority on words, that it is only a record of how people use words.

Articulation

This unit builds on the more informal language studies of the first six grades, and it is a foundation unit for several of the units in grades eight, nine, ten, eleven, and twelve. It is most closely related to the eighth grade unit "The Nature of Meaning" and the ninth grade unit "The Uses of Language," but it is also important to the study of phonology and spelling (8th grade, in preparation), syntax (8th grade), the history of the language (8th grade), dialects (9th grade) and rhetoric (ninth, tenth, eleventh, and twelfth grades).

OUTLINE

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   A. "The Development of the English Dictionary"
   B. "But What's a Dictionary For?"
   C. "A Review of Webster's Third New International Dictionary"

III. SUGGESTED PROCEDURES
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      A. Introductory Class Discussion
      B. Thumb Index
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      D. Guide Words

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      A. Introduction

- B. Meaning
- C. Spelling
- D. Syllabication
- E. Pronunciation
- F. Functional Labels—Parts of Speech
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- I. Affixations
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Part III. COMPOSITION

- A. Etymology
- B. Meaning and Metaphor

I. BIBLIOGRAPHY

James Sledd (ed.). Dictionaries and That Dictionary (Chicago: Scott, Foresman and Company, 1962).

A definitive collection of mass media impressions of Webster's Third New International Dictionary. You might be interested in doing some of the exercises (this is a college level text-workbook) in order to arrive at the current linguistic concept of what a dictionary is.

Leonard F. Dean and Kenneth G. Wilson. Essays on Language and Usage (New York: Oxford University Press, 1959).

Picturesque Word Origins (Springfield, Mass.: G. C. Merriam Company, 1933).

An excellent source of etymologies for the classroom. Students will be interested in using this collection to discover the histories of words, especially those new to their own vocabularies.

Robert A. Hall, Jr. Sound and Spelling in English (Philadelphia: Chilton Company, 1961).

Note: Scott Foresman Company, Chicago, Illinois, and G. C. Merriam Company, Springfield, Massachusetts, will provide display materials and brochures on request which are invaluable to the teaching of the dictionary.

II. GENERAL AIDS

A. Harold Whitehall, THE DEVELOPMENT OF THE ENGLISH DICTIONARY

B. Bergen Evans, BUT WHAT'S A DICTIONARY FOR?

C. Sumner Ives, A REVIEW OF WEBSTER'S THIRD NEW INTERNATIONAL DICTIONARY

III. SUGGESTED PROCEDURES

To teach dictionary skills effectively at the junior high school level it is imperative that a classroom set of the same edition of one dictionary be a part of the classroom library. These dictionaries should be high school or collegiate level. Most junior high school dictionaries omit etymologies, one aspect of dictionary information which can be helpful in literary understanding.

Students should be encouraged to develop the dictionary habit, to make constant use of it in their reading of literature, not only in the classroom, but also in the home where it is too often a dust-gathering fixture, not an everyday tool.

Dictionary exercises have been developed in accordance with the objectives of the unit. Teachers may need to adjust some of these exercises to their particular sets of classroom dictionaries.

Part I. THE STRUCTURE OF YOUR DICTIONARY

A. Introductory Class Discussion

1. What is the title of your dictionary?
2. Who is its editor?
3. Where is it published?
4. What difference can the answers to question 3 make in pronunciation, in meaning? What if it were edited and published in Australia?
5. Examine the table of contents. What is the title of the longest section of your dictionary?
6. Look up the word dictionary in your dictionary. Does the definition include everything that the table of contents of your dictionary contains?
7. What supplements or appendices are in your dictionary?
8. What is the difference between an abridged and an unabridged dictionary?

B. Thumb Index

Some dictionaries have a thumb index. Does yours? How does it help you find the word you are looking for?
Exercise 1. Look up the following words using your thumb index.

grant overly predict yellow jabber key
bright action litter sender paragon shale
tender vale meter permit tension whole

C. Alphabetizing

Your dictionary, you will remember, is a tool to help you find out how people are using words. You must learn to use it quickly and efficiently. You have noticed by now that the words in your dictionary are arranged alphabetically. It may seem elementary to you to do exercises in alphabetizing, but the question is not whether you can remember all 26 letters in order, but whether you know, for example, if u comes before or after s, what letters are at the half, and the quarter sections of your dictionary and what letters come before and after these places.
Exercise 2. Arrange the words in the Thumb Index Exercise

Exercise 3. Arrange these words in alphabetical order using the first and second letters.

bark below bill bowl bumper breathe buoy
bitter blow butter bucket bottle camel create
chalk clink comb color caprice brown busy

Exercise 4. Arrange these words in alphabetical order using the first three letters.

burlap
blow
baggage
butcher
blue
bean
busy
breath
broke
burden
brace
beast
buffet
blister
brink
boggle
birth
butter
blue
baffle
brim

Exercise 5. Arrange these words in alphabetical order using the first four letters.

schedule
school
scooter
scheme
savor
schoolbag
screen
scissors
seacoast
scoff
scholar
scant
schooner
scenery
score
scarce
science
scent
scaffold
scour

Exercise 6. Number the following words to show the order in which they are listed in the dictionary.

battle
cattle
lemon
burnt
burner
water
carpet
mop
beast
moppet
maple
coach
call
discern
waste
cart
dictate
waterfall

Exercise 7. Open your dictionary at about the middle. What letter is there? Is that letter at the middle of the alphabet?

Now open to the quarters, halfway between the middle and the beginning and halfway between the middle and the end. Are the letters you find there one-quarter and three-quarters of the way through the alphabet?

What letters come before the letter at the quarter? between the quarter and the middle? between the middle and three-quarters? between three-quarters and the end?

Exercise 8. A dictionary editor might choose to list the words in his dictionary in any one of several different ways. He might put all one letter words first, then all two letter words, then all three letter words, and so on. Or he might have put all words with similar meanings together, or all words which are historically related, as apron and napkin are, or as grammar and glamor are. But in fact most dictionary editors have chosen to list the words in the dictionary alphabetically. Why?

D. Guide words

Guide words are found at the top of each page in the dictionary; the top word in the left hand column is the first word defined on that page; the top word in the right hand column is the last word on the page. Guide words tell you whether or not the word for which you are looking may be found on that page. Thus, on the pages in your dictionary which has the guide words coat and code, you will not find the words clandestine or crowd, for example. You will find such words as cob and cocoa.

Exercise 9. Write in the spaces provided the guide words for the page on which you find the words below.

monarch ____________ ____________
parsley ____________ ____________
fluffy ____________ ____________
spastic ____________ ____________
wheezy ____________ ____________
javelin ____________ ____________
resister ____________ ____________
adherence ____________ ____________
leafhopper ____________ ____________
xylophone ____________ ____________

Exercise 10. Suppose that the guide words given below are from your dictionary. Write three words that we might expect to find on the pages where the guide words are found.

veracious-vermillion ____________, ____________, ____________
oblique angle-obtain ____________, ____________, ____________
counsellor-country ____________, ____________, ____________

Exercise 11. Below are guide words taken from pages of Webster's New Collegiate Dictionary. Which words listed under the guide words will be found on that page, before that page, after that page?

dove-drafty	grape-shot--grave	lear--left-handed	root-rosy
double	graph	leak	rotate
dowel	grand	leap	roquet
dough	gratify	league	roughly
doze	grape	ledger	rostrum
drab	gratulate	leech	romper

PART II. FORM AND METHOD OF A DICTIONARY ENTRY

A. Introduction

Each word described in your dictionary is usually called the "main entry." The main entry is usually in bold type, i.e., printed so as too appear heavier and darker than the rest of the entry. The words that follow the main entry are words explaining the main entry. In the material that follows we will examine a sample entry from the Third International and name each part of the explanation of the word. A more complete discussion of the explanations will follow.

The entry we'll use for a sample is that for the word pawky.

> pawky / 'pȯki / adj. [obs. E (Northern dial.) pawk trick
> E-y] 1 Chiefly Brit: artfully shrewd ; canny that favorite
> of fiction, the ~ rich old lady who incessantly scares off
> her parasitical descendants -- Punch > 2 chiefly Scot. a: lively
> uninhibited b: bold, forward < a rude and ~ child

pawky--this word is the main entry; it is the word we intend to look up.

'pȯki--this describes the way the word is pronounced. Rules for pronunciation, as well as an explanation of what the symbols ' and ˙ mean, are at the front of your dictionary.

adj.-- this tells you that the word is ordinarily used as an adjective. It does not mean that word is not and cannot be used as any other part of speech.

[ ]-- the material within these brackets gives you what is called the

"etymology" of the word pawky. obs. is an abbreviation for obsolete and indicates that the word, so far as the editors of the dictionary can determine, is no longer used. E tells you that the word is English in its origin. (Northern dial.) tells you that the word was used chiefly by people in northern Great Britain. pawk trick + E-y tells you that the word is from the English word pawk meaning trick, plus the English letter y and its consequent meanings. Taken together, the words within the brackets say to you that "the word pawky is not now used, is from the northern English dialect word pawk meaning trick, plus the English letter y."

1 Chiefly Brit--introduces the first part of the explanation that talks about what the word means. Chiefly Brit. tells you that the explanation of meaning that follows is mostly the British meaning of the word. artfully shrewd we call a "synonym." The editors have chosen contemporary words to explain what the word means. Instead of synonyms you sometimes find lists of qualities or examples or other kinds of explanatory phrases.

⟨ ⟩ --the words within these brackets are a quotation using the word pawky in such a way that its meaning is similar to artfully shrewd and canny. The symbol ~ stands for the word pawky and is used in place of the word throughout the explanation to save space. Punch is the name of the British magazine from which the quotation demonstrating how the word is used was taken.

2 Chiefly Scott.--introduces the second part of the explanation that talks about what the word means. This is, the entry is showing us that the word is used differently by the Scotchman than it is by the Britisher. The small letters a and b tell us that the Scotch use the word in at least two ways. The first, lively, uninhibited; the second, bold, forward.

⟨ ⟩ --These brackets this time enclose a different kind of material than the first time. Instead of containing a quotation, they contain what we can call a "verbal illustration." That is, the words within the brackets show how the word is used within a given phrase. Again, the symbol ~ stands for the word pawky.

Had the editors thought it helpful, they would have included a group of words under the separate heading Syn., an abbreviation for synonym. Such words would be very similar in meaning to pawky. Thus, under Syn. you might have found cunning, sly, saucy, or forward, with an explanation of how the uses of these words were like or unlike the uses of pawky.

Exercise 12. Identify the pronunciation, explanation, the parts of speech, etymology, definitions, quotations, and verbal illustrations for the following words.

patient	torrent	hinge	jasper
patriarch	transport	diacritic	Julian
pavilion	transverse	confide	grits

B. Meaning

1. Introduction (for teacher and student)

In the preceding section we saw that the explanation of a word includes some description of what the word means. Definitions, quotations, verbal illustrations (and sometimes drawings or "graphic illustrations"), and synonyms are included in this description. We should remember, however, that the dictionary is simply a record of how the word is used by people. Therefore, the description of what the word means is _only_ a description, a record of the role someone somewhere gave the word. And the word usually was being used meaningfully long before the dictionary recorded its meaning. Let us see, then, what meaning is before we began to examine how the dictionary describes, or records the meanings of words.

2. Assumptions of the Meaning Section (for teacher only).

One of the main uses of the dictionary is to discover word meanings and to learn to use the word accurately. Learning about meaning is more, however, than looking the word up in the dictionary, copying the phonetic pronunciation and the definition and finally writing a sentence using the word. Students tolerate this type of tedious work because the teacher assigns it, but the method fails to teach the concept of word meaning. You may ask your students to look up _the_ meaning of a given word, but should not expect them to learn the concept of meaning, since some words may have many, many meanings. And this, perhaps, is the most critical point the student can learn, that meaning is not singular, static, but a multiple, evolving thing.

What, then, is meaning, and how is it developed? The eighth grade unit entitled "The Nature of Meaning" seeks to provide a more complete answer than does the present unit. In brief, it suggests that contrary to popular assumption, the meaning of a word is not a thing--not a physical referent, not a mental entity ("concept," "idea," or "image"), and not a verbal equivalent or explanation. When we look up "the meaning" of a word we find directions for how to use it. If the definition is a synonym, it says, in effect, use this new word as you use these familiar words; if the definition is a list of qualities, it says, in effect, use this word to talk about things with these qualities. Often, of course, the definition entry contains many sets of directions for the use of a word. In effect, when we encounter such a word, we know which conventions for its use are being used because of the context in which it appears. For example, the word"to" may have as many as fifteen meanings when used in relationships with other words, such as, "to drive to town", "beaten to death", and "title to property". Unless you see or hear a word in context, you cannot be sure of its meaning. At this point in our explanation of how words mean, we should attempt to define _context_. _Context_ as it is used here is any phrase, sentence or passage so closely connected to a word as to affect its meaning.

EXAMPLES:

1. "Look at that foolish _pedestrian_." _Pedestrian_ is in context (sentence) but it is the situation that helps the listener guess the meaning.
2. "We had _Dierk's_ _toast_ every morning for weeks." Here the meaning of _Dierk's_ _toast_ is known only to the family using the term. Aunt Mary Dierks, a very frugal woman, prepared French toast so often for her nieces and nephews that they changed the name to fit their experience.
3. "Mrs. Smith bought an _expensive_ coat." The meaning of _expensive_ depends on a person's scale of values or the state of his pocketbook. Thus, a class experience affects the meaning of _expensive_.

Considering the number of ways of taking a particular word, the task of speaking clearly and being understood would seem pretty hopeless if it were not for another very important fact about language. Though a word may have many senses, these senses can be controlled, up to a point, by the context in which the word is used. When we find the word in a particular verbal setting that is, take it with the words that come before and after it in a discourse we can usually decide quite definitely which of the many senses of the word is relevant.[2]

How do dictionaries decide how words are to be used? Lexicographers do not prescribe what meanings should be listed in their publications. The meanings recorded in a dictionary are some of those that have been used or are being used at the moment the dictionary is made. Since words often have more than one meaning, dictionaries try to recognize and identify the different senses of the word and list those that have the most frequent, widespread use. Usually the meanings will be numbered, as many as thirty or forty meanings being listed for some words. The student has to examine each meaning to get the one he wants. If a student looks up a word encountered in his reading material, he has to check the different meanings against the sentence in which he found the word, selecting the meaning that best fits the context.

By the time a student enters junior high school, he knows that the dictionary is a practical tool. He has learned several techniques on the use of the dictionary, many of which are reinforced in this packet. It is in this period of schooling that a pupil should make his greatest advances about how words mean and at the same time improve his skills in communication. This section of the dictionary unit seeks to facilitate such advances by suggesting how words mean and demonstrating that words out of the context of a given use seldom have a very clear meaning. The three exercises should suggest these conclusions by showing that words may have many uses, the choice of which is often determined by the context.

3. Meaning Section: Suggested Procedures (Bracketed material appears in your packet only, unbracketed material appears also in the student packet.)

/Before asking the student to do the three exercises listed below (and in the student packet) you will probably need to familiarize the students with the questions involved, perhaps in class discussion. One approach would be to ask them for words one can use in two ways, particularly punning words, e.g., "What's life?" "A magazine." After that (or instead of that) you might ask as many different uses (stated illustrative phrases, synonyms, definitions, etc.) for a single common word as the class collectively can dredge up, e.g., for the word "sign." Once begun, they can probably come up with many uses, like these:

1. sign your name
2. plus or minus signs

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[2] Monroe C. Beardsley, Thinking Straight: Principles of Reasoning for Readers and Writers, 2nd ed. (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1956) p. 153.

3. musical *signs*
4. *sign* of a disease
5. a notice (I put a sign on the bulletin board.)
6. a gesture (He made a sign to me by winking.)
7. *sign* of animals (tracks)
8. a symbol (plus sign)
9. *sign* of the zodiac
10. an omen (a sign of war.)

Sometimes it may be difficult to tell whether one has one or two or three different uses (e.g., *sign of war*, *sign of wealth*, *sign of weakness*); when listing and discussing the different phrases they offer, they should attempt to consider the likenesses and differences of the various phrases they offer, grouping them, perhaps as more or less alike--similar uses, identical uses, and quite different uses. If they are unable to do this at this time, let it go, but at least raise the questions.

For each of those uses which were given as phrases or synonyms, ask the students to illustrate the uses by composing sentence using the word "sign." Then you might try a nonsense question now, "I'm thinking of a use of the word 'sign.' How can you tell which one I'm thinking of?" They can't tell, as they probably will see readily enough. Then on the board write a sentence using the word 'sign,' and raise the question again. The first time you raised the question, they couldn't answer, the second time they could. "How do you tell, then, which use a speaker or writer intends when he uses a word which has many uses?" And they should tumble--"By the sentence or context in which the word is used." You might then rephrase the nonsense question with a different word, "What is the meaning of 'pop'?" And if the students don't answer "Which meaning?" you can run again through the eliciting and listing and discussing and illustrating the different uses of a familiar word, e.g., pop, or on:

1. *on* the floor
2. *on* fire
3. *on* Monday
4. off and *on*
5. *on* the radio
6. *on* the other hand
7. go *on* and *on*
8. *on*-side
9. *on* second thought

It might be well to run through the process a second time in any case, using a function word like *on* to enable the students to observe the different ways different kinds of works work, as well as to reinforce the conclusion that words usually have many different uses. If the sentences illustrating *on* and *sign* are side by side on the board, the students can point to the differences, perhaps first in terms of grammar, then in terms of kind of meaning: on often is only a grammatical grunt, a slot filler in a phrase, while *sign* consistently is not only a grammatical grunt but also something more. Sometimes it labels, sometimes it's a gesture, sometimes it suggests what happened or what was--it significantly alters the context in which it appears, as "on"sometimes does not.

The preparatory discussion ultimately should lead the student to ask and answer at least these questions:

1. How do you recognize which way the speaker or writer is using the word *sign*? (By the sentence or context.)

2. How do you recognize which way the speaker or writer is using the word on?
3. What tells you how a word is used? (The sentence--context--it is in. Sometimes more than a sentence may be needed as context.)
4. Do you think this is true of most words? (Yes)
5. When someone asks you to give them the meaning of the word sign, what will you have to say to answer him? (Which sign are you talking about?)
6. Does it make sense to ask--What is the real meaning of a word?
7. Do you think this might be true of other words?
8. What differences do you see between the word sign and the word on?

Exercise 13.

Choose a common word. Now list as many different uses for it as you can think of by yourself. Group them as well as you can into identical, similar, and different uses. Then write a sentence illustrating each use.

Exercise 14.

Read the following sentences:

1. I like fish.
2. He caught a fish.
3. The poor fish was running from the police.
4. Mary had to fish for compliments.

1. A race is fast if it takes a short time to run it.
2. A color is fast if it does not run.
3. A person fasts when he goes without eating.
4. A baby is fast asleep when sleeping soundly.
5. A clock is fast when it runs ahead of time.
6. A horse is fast when he is running at top speed.
7. A horse is also fast when he is tied to a post.
8. A race track is fast if it is in good shape.

1. The girl had a run in her stocking.
2. Yesterday there was a run on the bank.
3. My father caught some trout in the run.
4. The fish run large at this time of year.
5. The children had the run of the house.

Pretend that you are a foreigner learning the English language. Would you be confused to hear fish used so many different ways? Fast? Run?

How can a horse be fast when he is tied to a post and also fast when he is running?

Questions:

1. Does run mean the same in each sentence? Why or why not? Fast? Fish?
2. What makes these words mean the way they do in these examples?
3. How do we know they mean differently?
4. What do you think I mean when I say in context?
5. How many contexts are there in the fish illustrations? (4)
6. How many uses of fish are there in these contexts? (4)
7. How many contexts are there in the fast illustration? (8)
8. How many uses are there in the fast contexts? (8)

9. How many contexts for run? (5)
10. How many uses? (5)

Exercise 15:

Here are five words, each having several meanings. Put these words in as many different contexts as you can think of. Use the sentences in Exercise 2 as models.

1. strike
2. ring
3. iron
4. light
5. pass

In the preceding section you discussed meaning and context. You learned that the meaning of a word is not independent of the context in which it is used. Indeed, we saw that the context determines in a very particular way the meaning of a word. Words are given their meanings by us, by the way we use them, by the context in which we place them. It is the job of the good dictionary to record how people conventionally use words and show us what meanings we have given words. The dictionary has, generally, six ways of showing us what meaning we give to our words: definitions, verbal illustration, quotations from literature using the word, synonyms and antonyms, cross references, and graphic illustration.

1. Definitions

Definitions are statements of the meaning of a word or of a group of words. They are sometimes analytical. That is, they sometimes for example analyze, listing the qualities suggested by a word or members of a class labelled by the word. Thus, one dictionary defines courageous as "marked by bold resolution in withstanding the dangerous, alarming, or difficult." Thus, in the Second International we find the word ail defined:

> To affect with pain or uneasiness, either physical or mental; to trouble to be the matter with;--used impersonally to express some uneasiness or malady, whose cause is unknown.

The definition is not an example of how the word is used; it is an instruction for how to use the word, given in words more readily understandable, hopefully, than the word itself.

2. Verbal Illustrations

The Third International makes the meaning of the word ail even clearer by offering as illustrations sentences in which people have used the word.

Definition	To affect with an unnamed disease or physical or mental pain or discomfort: trouble or interfere with: be the matter with—used only of unspecific causes
Illustration	< can the doctor tell what ~s the patient > < he will not concede that anything ~s his business > < what ~s that naughty boy >

3. Synonyms and Antonyms

A synonym is a word or group of words with nearly the same meaning as the main entry. An antonym is a word or group of words with nearly the opposite meaning of the main entry. Thus, a synonym of courageous is brave, and an antonym might be afraid. Synonyms are sometimes marked in your dictionary by Syn. or are printed in small capital letters. Antonyms are usually indicated by Ant. /Exercises 16 and 17 as they appear in the student packet are a bit scrawny for the load they should carry. They concern the confusion of "synonym" and "the meaning." Someone might say "The meaning is what you have in mind when you use a word. Thus, slender means slim." But if slender is what you have in mind, what does slim call to mind? Quite clearly, the synonym is not "the meaning," and there's a good deal of slipping around with the use of the word meaning. Yet the frequency with which one encounters this confusion and the frequency with which dictionaries offer synonyms as the meaning of words suggests that in discussing synonyms one might helpfully at this point try to show more clearly how synonyms mean and clarify as well the nature of meaning entries in the dictionary. This is what exercises 16 and 17 try to do. If they are to succeed you may well have to raise some questions and elicit some answers in class discussion before asking the students to attempt them.

One might do this by writing on the board a sentence in which a familiar word is so used as to be puzzling, e.g., "The deer meat was high, but since they were alone in the wilderness and there was no other food at the campsite, the men ate it." Then you might run questions like these through the students:

1. Can you determine the meaning of the word "high" from the context of the sentence?
2. If you can not, what should you do to find what meaning the author intended here?
3. How many uses are listed in your dictionaries for high?
4. How are they entered? (By number.)
5. Do the numbered uses all mean the same?
6. Does the dictionary list any uses other than the numbered ones? (Synonyms)
7. How many uses are listed under this heading?
8. Read what the dictionary says about each word in boldface type under synonyms.
9. Does the word high always mean the same?
10. What does high always mean in our sentence? (strong-scented; slightly tainted;--of game to be cooked)
11. What number was this meaning?
12. What synonyms are listed for high? (Tall and lofty.)
13. Could you use tall or lofty in place of high in your sentence?7

/Whatever questions you use, the student should at this time articulate fairly clearly several points about the nature of the meaning entry of the dictionary and the nature of synonyms. About the former, he should note a) that several meanings or uses are listed, b) that they are distinguished by parts of speech c) and by numbers under the parts of speech, d) that the meanings or uses are distinct, and different (although sometimes related), and e) that the meaning entry is often (but not always) a synonym or an equivalent phrase. About synonyms, the student should note a) that synonyms are words which sometimes are used in much the same way as the word questioned, b) that the contexts in which synonymous words are interchangeable only partially coincide, c) and may be only partially similar and not coincident at all.7

Exercise 16. Do the words high, lofty, and tall mean the same? Are they similar in meaning? Are they interchangeable in any sentences? in all sentences? Compare these examples:

Lean, scrawny, and lank are synonyms; yet, they have different shades of meaning.

a. Lean often means lack of fat, as: The pork was lean.
b. Scrawny is used for extreme leanness that suggests deficient vitality, as: The scrawny little boy didn't feel like running in the race.
c. Lank suggests tallness as well as leanness, as: Many boys in the seventh grade are lank.

Use your dictionary to find the different shades of meaning for the synonyms in each group below. Write the meaning and a sentence using the word after each word. Use the three examples above as models.

wise - sensible - sane - prudent
busy - industrious - diligent
laugh - giggle - chuckle
weak - feeble - decrepit
weep - whimper - sob - cry - mourn

Exercise 17. Quote from A Christmas Carol

Once upon a time--of all the good days in the year, on Christmas Eve--old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather, foggy withal, and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had just gone three, but it was quite dark already--it had not been light all day--and candles were flaring in the windows of the neighboring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that, although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.[3]

Copy the underlined words from the above paragraph and after each word write a synonym or equivalent phrase that fits the context. This exercise is designed to show:

1. How meaning can be taken from context without using the dictionary.
2. When one needs to go to the dictionary.

You should get as many meanings from context as you can, then go to the dictionary.

---

[3] Charles Dickens, A Christmas Carol, (New York, New York: Washington Square Press, (1963), p. 16.

5. Cross References

Cross References enable you to get more information about the word you are looking for. Thus, under any entry you may find See followed by the word to which you are to refer, or you may find Cf., which means compare, followed by the word to which you are to refer. This word, too, is a synonym, usually, and the cross reference enables you to understand more clearly the likenesses and differences between its uses and the uses of the word you are looking up. That several words can often have overlapping uses should suggest to you the complexity and richness of the language, should convince you that there is not one word for every meaning or one meaning for every word, and, again, should remind you that words and their meanings are made by people, and not dictionaries.

Exercise 18. In your dictionary find three that are cross referenced, perhaps from among those which appear below. Locate the cross reference word and determine what information it has about the first word.

inept
parted
abundance

ruth
navy
profit

difference
acute
ilium

putrid
facsimile
tortoise

6. Graphic Illustrations

Thumb through your dictionary until you come to a picture or drawing. Such illustrations are often included with words that stand for objects in the physical world and, particularly, in cases when the word can be more easily explained with a picture than with words.

We have discussed, now, six ways in which your dictionary may explain the meaning of a word. Any word may have more than one of each kind of explanation of meaning. It is very likely that you will find more than one definition and more than one group of quotations or verbal illustrations for most words. We saw in the entry for the word pawky that the explanation of meaning through quotations was divided into two sections, British and Scotish use of the word. And the Scotish explanation itself was divided into sections a and b. In some (but not all) dictionaries, the meanings of a given word are historically ordered. That is, the oldest known meaning is given first and the current meaning or meanings last. In such dictionaries, you can by examining all meaning entries of a word learn the changes which have occurred in its use. Sometimes you will find that some of the meanings are completely unrelated to all or some of the other meanings.

The question sometimes arises, if you are given, say, four explanations for each of four entries for a single word, which entry and which explanation of the meaning do you choose as the real meaning? Which explanation, which meaning is the best meaning? The answer, you know by this time, is that all entries and all explanations are correct. The dictionary does not prescribe to you the "correct" meaning. You must select from the information given you about the meaning the explanation most appropriate for the context of the word you are looking up. The dictionary lists for you the possible choices you can make. But it does not make the choices for you. You must do that in view of the information the dictionary gives you about the meaning.

Exercise 19. Using your dictionary, decide which explanation of the meaning of the underlined words below is most like the meaning intended by the author of the sentence.

1. Our direct intuitions of Nature tell us that the world is bottomlessly strange.--Aldous Huxley
2. Until our communities are ready to undertake the sort of community planning that leads to garden cities, it will be empty eloquence to talk about the future of American architecture. --Lewis Mumford
3. Dr. Brown breaks away from the academic tradition.
4. He ascends a horse somewhat sinisterly, though not on the left side.--from John Earle's Micro-cosmographie, 1628.
5. Where does it run?

When writing or talking, people often use old words in new or infrequent ways. Sometimes they insert words into new and unusual contexts, illuminating the context. For example, the verb plow has certain meanings for all of us. Most Nebraskans, if you mention the word, probably think of turning over soil in furrows. And most people, if asked to describe in a general fashion what a ship does, would say a ship sails. But of course, we can say "a ship plows the sea"; when we do, we convey more about the voyage the ship is making than if we had said only "a ship sails the sea." While the verb is used in an infrequent context, it is yet used according to the old conventions. Thus, the verb in this sentence suggests to us the picture of the ship cutting a deep furrow in the sea as it steams along; it emphasizes the way the keel of the ship works in the water. Let us use the verb in another sentence: "Jim plows through his homework." Again, the familiar way we have used the word in the past, combined with its use in this unusual context conveys to us a great deal more about how Jim does his homework than if we had said "Jim does his homework." Words used as plow is used here are called metaphors. Plow as used to describe the way a ship moves through the sea and used to describe the way Jim does his homework, is a metaphor.

Because metaphors do add so much to their contexts, you should attempt to use them as often as possible in all your writing. The best guide to the creation of metaphors is your own unhesitating imagination. When you see a possibility for the use of a metaphor, use it. If it happens to be inappropriate, you can remove it later. You will find the dictionary very little help in creating metaphors. The dictionary, you will remember, records the way words are used. Since a metaphor involves the use of a word in a new or infrequent way, it will not, quite probably, be included in the dictionary. When it is, it is separated usually from the rest of the entry and labelled FIG., "figurative."

Exercise 20. Give literal meanings to the metaphors underlined in the sentences below.

1. The shadows crept slowly up the mountain.
2. A platoon of bottles stood at attention on the mantle.
3. The rat threaded his way through the traps.

Exercise 21. Now see if you can replace words in the sentences below with metaphors.

1. The wind blew through the trees.
2. The tractor plows the soil.
3. The snow fell and covered the countryside.
4. The mysterious man walked carefully around the house.
5. Suddenly, the cans fell from the shelf.

6. Rain fell very rapidly.
7. The garbage can lid fell off and rolled down the street.
8. The steel trap snapped shut.
9. Somewhere deep in the jungle a lion roared.
10. He spoke rapidly.

Exercise 22. Write sentences first using the words below literally, then using them metaphorically.

burst
bleed
brandish
breast
clotted
reside
stretch
eat
mangle
sail
thaw
ulcer

C. Spelling

Though the dictionary is a place to turn to find how words are spelled, it is no more a final authority on spelling than on meaning. Spellings, like meanings, are created and recreated as people use words. When a new word is needed, someone creates it and spells it. That spelling, like the meaning, may undergo many, many changes. The dictionary records the spellings that are most frequently used. If you cannot find the word crackt, for example, so spelled in the dictionary, it does not necessarily mean that the word is misspelled. It may mean that the spelling was used too long ago to be included in your dictionary.

Exercise 23. When a word may be spelled in more than one way, how does your dictionary list the variations?

If it gives more than one spelling in a single entry, which spelling does your dictionary place first?

List all spellings that you can find for the following words.

advisor
aesthetic
analyse
cheque
defence
fulfil
honour
jiujitsu
judgement
labelled
lacker
oesophagus
phantasy
skilful
storey
through
slouth

Exercise 24. How does your dictionary indicate that a word should or might be capitalized?

Which of these words should be capitalized according to your dictionary?

anglicize
continental
kodak
neolithic
english
history
french
freshman
peony

Why do you suppose it doesn't tell you to capitalize all of them?

Exercise 25. When it comes to using the dictionary for aid with spelling, the classic complaint is, "If I don't know how to spell it, how can I find it?" If you stop to think a bit, though, it's clear that you can find it, although it sometimes takes a bit of detective work. There are normally very few places in the word where you can go wrong, since our spelling does correspond in a rough way to our pronunciation. We don't after all, spell *fish* as *ghieti* (*gh* as in *cough*, *ie* as in *sieve*, and *ti* as in *notion*). The sound of the word thus gives you a rough idea of where to start looking in the dictionary for the word. You may wonder if *fulfill* is spelled *folfil* or *fullfil* or *fullfel* or *phulphil* or *folfil*, or perhaps even in one or two other ways. But knowing how *full* and *fill* are spelled does give you a clue, and a good one, (but only a clue). Even in the absence of such a clue, you have at most probably a half dozen places to check.

And if necessary, you can refer to a table such as the following. It comes from the Thorndike-Barnhart dictionary, and matches the sounds of English with their most common spellings. It is not to be memorized. It is included only as an aid in spelling, a reference to go to when in doubt. If you use it you will learn it without memorizing it.

COMMON SPELLINGS OF ENGLISH
(from Thorndike-Barnhart)

The following table may help the student avoid errors in spelling and locate entries whose spelling is uncertain. When the phonemic and dictionary symbols are identical, only the former is given.

Phonemic Symbol	Dictionary Symbol	Spelling
/æ/	(a̲)	hat, plaid, half, laugh
/ey/	(ā)	age, aid, gaol, gauge, say, break, vein, weigh, they
/e/	(â)	care, air, prayer, where, pear, their
/a/	(a)	father, half, laugh, sergeant, heart
/b/		bad, rabbit
/tʃ/	(ch)	child, watch, righteous, question, future
/d/		did, add, filled
/e/		many, aesthetic, said, says, let, bread, heifer, leopard, friend, bury
/iy/	(ē)	Caesar, quay, equal, team, bee, receive, people, key, machine, believe
/ʌr/	(ər)	liar, mother, elixir, honor, honour, augur, zephyr
/f/		fat, effort, laugh, phrase
/g/		go, egg, ghost, guest, catalogue
/h/		he, who
/hw/		wheat
/i/		England, been, bit, sieve, women, busy, build, hymn
/ay/	(ī)	aisle, aye, height, eye, ice, lie, high, buy, sky, rye
/dʃ/	(j)	bridge, verdure, soldier, tragic, exaggerate, jam
/k/		coat, account, chemistry, back, acquire, sacque, kind, folk, liquor
/l/		land, tell
/m/		drachma, paradigm, calm, me, climb, common, solemn
/n/		gnaw, knife, mnemonic, no, manner, pneumonia
/ŋ/	(ng)	ink, long, tongue
/a/	(o̲)	watch, hot
/ow/	(ō)	beau, yeoman, sew, open, boat, toe, oh, brooch, soul, though, low

/o/		all, Utah, walk, taught, law, order, broad, bought
/ɔy/	(oi)	boy, boil
/aw/	(ou)	house, bough, now
/p/		cup, happy
/r/		run, rhythm, carry, wrong
/s/		cent, nice, psychology, say, scent, schism, miss
/ʃ/	(sh)	ocean, machine, special, pshaw, sure, schist, conscience, nauseous, she, tension, issue, mission, nation
/t/		stopped, bought, ptomaine, tell, Thomas, button
/θ/	(th)	thin
/ð/	(th)	then, breathe
/ʌ/	(u)	come, does, flood, trouble, cup
/iuw/	(ū)	beauty, feud, queue, few, adieu, view, use, cue, you, yule
/u/	(û)	wolf, good, should, full
/uw/	(u̇)	maneuver, threw, adieu, move, shoe, food, croup, through, rule, blue, fruit
/v/		of, Stephen, very, flivver
/w/		choir, quick, will
/j/	(y)	opinion, hallelujah, yes
/z/		has, discern, scissors, Xerxes, zero, buzz
/ʒ/	(zh)	garage, measure, division, azure, brazier
		alone, fountain, moment, pencil, complete, cautious, circus

Exercise 25. Locate the following misspelled words in your dictionary and correct them.

absolv
intenseve
radicule
cooku
harenge
laffable
ilevate
stencile
sterio
stu
mellowphon
nostic
kiote
fasade

D. Syllabication

Exercise 26. Look up the word syllable in your dictionary. Dictionaries vary in the way they separate the syllables of defined words. Syllables may be divided by a dot, a hyphen, or simply a space. Check in the introduction of your dictionary to make certain you know how words are broken. You need to know how to break a word into syllables for several reasons. It will help you spell the word and recognize roots, prefixes, and suffixes. And, very practically, it will teach you where to break a word at the end of a line when you run out of room while writing. Thus, if you have come to the end of a line and have only had space for manu, you put a hypen (-) after the u, as manu- and write the remainder of the word on the next line, facture. Not all words, however, lend themselves that simply to being broken between syllables. The word about while it does have two syllables, looks rather awkward with the a on one line and bout on the line below. For the moment a good rule to follow is that you may break long words between syllables somewhere in the middle of the word; but if you have a short word, you should move it to the line below and not split it; if you have a word with only one syllable, you should risk death before splitting it, and refuse even then.

Exercise 27. Write your full name in syllables. Write the name of your town and state in syllables.

Exercise 28. Look up the words below and mark the syllables.

confederation
independence
delta
settlement
frontier
transportation
territory
continent
abolition
literature
syllable
identify

Exercise 29. Observing the syllables of the words above, compose some rules for dividing words into syllables; what happens between a bowel and consonant? a consonant and a vowel? two consonants?

E. Pronunciation

Remember that the dictionary is not a final authority on the pronunciation of words. Nor is anyone else, really, except the people who use the words. The dictionary aims to describe to you the way the majority of people from a given linguistic region pronounce the word. This will not, of course, necessarily mean the pronunciation is correct for your region. The dictionary will not tell you what is the correct pronunciation, since there is no correct pronunciation. But it will give you a number of possible pronunciations from which you may choose that most used by educated speakers in a given area.

Exercise 30. Find the pronunciation key in your dictionary which explains the symbols used in giving the pronunciations. When your dictionary gives more than one pronunciation for a word, in what order does it give them? Does your dictionary distinguish American pronunciations from British? Does it distinguish pronunciations characteristic of different sections of the United States? Does your dictionary provide any special symbols to indicate the pronunciation of foreign words? What pronunciation does your dictionary give for maitre d' hotel, veni, vidi, vici, or for Weltansicht? Does your dictionary anywhere give the alphabet of the International Phonetic Association (IPA)?

Exercise 31. Look up the dictionary pronunciations of these words. Copy the respellings on your paper so that you will be prepared to pronounce these words in class.

status
financial
architect
almond
superfluous
quay
mischievous
crochet
recipe
apparatus
peculiarity
slough
extraordinary
irreparable
beauteous
medieval

Exercise 32. Write the phonetic respellings for these words using the pronunciation key in your dictionary.

bank
lively
concrete
humane
patrol
wait
degree
ground
many
represent
slight
indicate

F. Functional Labels--Parts of Speech

Ordinarily a letter or group of letters (an abbreviation) in italics following the pronunciation of the main entry indicates the part of speech or some other functional classification of the word, indicates, that is, how people are using the word in their language. Thus, you can determine whether people are using a word as a verb, a noun, or an adjective, for example. The following abbreviations are common functional labels.

adj.	adjective	n.	noun	vt.	transitive verb
adv.	adverb	prep.	preposition	vi.	intransitive verb
conj.	conjunction	pron.	pronoun		
interj.	interjection	v. or vb.	verb		

Exercise 33. What does your dictionary say about how the following words are being used in our language?

active
crawl
festival

recite
storm
in

across
however
she

Oh
fallacious
debate

You should remember that the editors of your dictionary were able to determine the functional labels of the words in your dictionary only by observing how the word is used.

G. Inflectional and Derived Forms

The plural of a noun, the past tense and the participles of a verb, and the comparative and superlative forms of an adjective or adverb are normally called "inflectional" or "derived" forms. Inflectional forms in Webster's New Collegiate, for example, are given in small capital letters. Thus, if you want to find the past tense or the participle for the verb gel, you look for the small capital letters following the verb and find gelled, and gelling. Or if you look for the plural of the constellation Gemini, you find Geminorum in small capital letters.

Exercise 34. List the inflectional form for all the words in Exercise 1 of the functional labels section above.

H. Etymologies

Etymologies are useful to you as aids to understanding the fullest possible range of meaning a word may have. As we saw in the section on metaphors, a word can be used in a wholly new way and come to take on some new meanings along with its older ones. Etymologies make us aware of the flow of the meaning of a word, of the evolution of the word. It tells us how the word came to mean what it now means by telling us how the word has been used. But at best an etymology is only an approximation of the story of how the word has evolved. For dictionary editors must look into writings of the past to determine how the word was used; and the further they look into the past the more scarce records become. Since they must be constructed from partial evidence, the etymologies are often a most interesting and challenging part of the dictionary detective work.

Exercise 35. Look up the word etymology in your dictionary. Also look up Indo-European languages. The etymologies of English words reflect every major event and idea that has helped to shape the English speaking world. The words we would find it hardest to do without--mother, house, hand, see, for example--are Old English: they belonged to our language at the time its written records began. A little later, from the time of Alfred the Great, Scandinavian settlers mingled with the Anglo-Saxons, contributing to our language such everyday words as egg, skin, and skirt (skirt in Old Norse and shirt in Old English meant the same, a short garment). The Norman conquest and the consequent rule of England by French speaking royalty and nobility really began to give our language its modern form, as French law, weapons, pastimes, and cookery brought into English such words as courtesy, judge, lance, chess, art, gay, broil. To a lesser extent, in the process of benefiting from the learning of the Arabs (more scientifically advanced than Europeans during the Middle Ages), English adopted words of Arabic derivation, as algebra, syrup, zenith. Then in the sixteenth century, with the revival of interest in classical Latin and Greek, these languages were ransacked for whatever vocabulary they could contribute to ours in the sciences and philosophy. This process has never ceased. In recent years an ever-widening circle of languages has come to be represented among those from which English has enriched its vocabulary, including skunk from American Indian, Marimba from African, and Ukulele from Pacific island languages.

Where in your dictionary are the etymologies given--before or after the definitions?

Where are the symbols used in the etymologies explained?

When an etymology is not given for an entry word, where else could you look?

Exercise 36. Determine the etymology of the words extra-legal and geology. You may find no etymology at the entry for these words. But if you look for the etymologies of the words extra and legal, and of the prefix geo and suffix logy, you will find it. The general rule is that the etymology of any word made up of prefixes, suffixes, or combinations of words will be found in the alphabetical place of that prefix, suffix, or the words making up the combination. Determine the etymology of the following words.

commit
gastropod
nuclear
saccharine
vitiate
acting
coercive
misgauge
fanatic

Exercise 37. Find the earliest English form and its meaning in each of the following words: dream, road.

How far back in English is the word difficulty traced?

Explain the meaning of the phrase "akin to" as used in the etymology for mother.

Explain the somewhat special use of the phrase "akin to" in the etymology for skull.

Here is a list of words which have come to English from other languages. Keep lists in your notebooks of other interesting words, whose unusual etymologies you have discovered in your dictionary.

WORDS BORROWED FROM OTHER TONGUES

SPANISH

cork
pueblo
patio
adobe
flotilla
embargo
mosquito
alligator
stevedore
cigar
sombrero
pinon
fiesta
matador
burro
mesa

CHINESE

tea
pongee
tong
pekoe
kowtow

ITALIAM

miniature
piano
regatta
macaroni
stucco
fresco
umbrella
volcano
motto
grotto
violin
cameo

FRENCH

rococo
ravine
chassis
serge
envoy
naive
stockade
ballet
coquette
pique
coiffure
chateau
cafe
bouquet

GERMAN

yodel
kindergarten
paraffin
hinterland
seminar
poodle
dachshund
feldspar
cobalt

AUSTRALIAN

boomerang
kangeroo
koala

RUSSIAN

sable
mammoth
astrakhan
pogrom
samovar

INDIAN
(AMERICAN)

potato
cocoa
tobacco
raccoon
oppossum
persimmon
moccasin
succotash
skunk
hominy
totem

MALAYAN

bamboo
ketchup

ESKIMO

igloo
umiak
kayak

SIAMESE

gingham
bantam
indigo

TURKISH

tulip

I. Affixations. [There are eleven exercises in this section and innumerable opportunities to ask the students to memorize. Several of the exercises might be skipped, made optional, or assigned to different members of the class rather than completed by the whole class. And the opportunities for memory work should be overlooked entirely.]

Exercise 38. Look up the definitions of prefix, suffix, affix, combining form, root. These are the elements from which our words are made.

Use your dictionary and find the meaning of the prefix in each of the following words.

atypical
anti-aircraft
antiseptic
cataract
diagonal
diameter
endemic
energy
eccentric
exodus
parallel
parasite
prologue
syntax
synonym

Try to find more examples in the dictionary after you have checked this list.

Name the language from which these prefixes come.

Exercise 39. Use your own vocabulary or your dictionary to find words which start with these prefixes.

ab-
ad-
ante-
bene-
circum-
contra-
com-
de-
ex-
in-
inter-
mal-
non-
per-
post-
pre-
pro-
re-
super-
trans-

Name the language from which these prefixes come.

Exercise 40. See how many words you can list with these prefixes. When you have finished, check your spelling with a dictionary.

a-
be-
for-
fore-
mis-
over-
out-
un-
with-

Exercise 41. Let's take the prefix in- and try to build words with it.
A few examples are: inactive, incorporate, indent.
See how many more you can add to the list, then check yourself in the Dictionary.

Exercise 42. What does be- mean in the following words? (be- is Old English)
Use the Dictionary to find your answers.

becalm
bedaub
bedeck
befriend
befool
behead
belittle
beloved
bewitch

Exercise 43. Take a few familiar roots like:

speck (look at)
port (carry)
duct (lead)
scribe (write)
vert (turn)
dict (speak)
fact (make)

Try to build some new words by adding a prefix to the words.

Example:

spect can be changed to inspect, (what is the meaning now?)
port can be changed to import, (what is the meaning now?)

Exercise 44. Let's try to build some words now using the root ject, which comes from Latin jacere, meaning to throw. To this root add in-

What does inject mean?
What does interject mean?
What does reject mean?
What does object mean?
What does project mean?

Exercise 45. Now let's try to change the words even more by adding a suffix also. The first word was spect, then we changed it to inspect and if we add -or we will have the word inspector.

What can we do to import? Are we able to charge import? Do you think importable could be a word? Check in the dictionary and see what it gives. You find other words such as important, importation, importune, and importunity. What is the difference in the meaning of these words?

Change these words by adding the endings, -ion, -ivity or ively.

Are there any other ways you could change these words? Experiment and then check to see if you can find these words in the Dictionary.

Exercise 46. Some common suffixes are:

-able--able to be
-ful--filled with
-less--without
-er--one who
-ist--one skilled in
-en--to become, to cause to be
-hood--state, quality or condition
-ish--like
-ness--condition, quality or state of

-ment--a result or product of
-tion--denoting action, state or result
-ity--state, character, condition
-ly--like, characteristic of

Use the meanings above to tell what the following words mean:

boyhood
painter
pavement
girlish
careful
happiness
golden
painful
relation
artist
delightful
moderation
hopeless
sadden
adversity
manly

Exercise 48. Another word building exercise that will prove to be profitable is to change words such as fine, source, prove, and like.

Exercise 49. What is the suffix which means word? List as many words as you can which use this suffix.

This phase of the dictionary unit relates beautifully to the form class unit. Take every opportunity to point up the interrelation of these two units. If the form class unit is taught first, this spot in the dictionary unit provides an excellent opportunity for the reinforcement of identifying form classes by inflectional and derivational affixes. If the dictionary unit is taught first, a reverse reinforcement should be made.

A. Table of Greek prefixes and roots from "Practical Word Study" by W. Powell Jones, Western Reserve University

Greek Origins

Table of Greek Prefixes in Order of Importance in English

Used increasingly since the early nineteenth century for scientific coinages

Prefix	Meaning	Examples
SYN	with, together	
PARA	beside, beyond	
EPI	upon	
A, AN	not	
APO	away from, off	
ANTI	against	
DIA	through	
ANA	on, up, backward	
CATA	down, against	
EN	in	
PRO	before	
PERI	around	
EC, EX	out of	
MONO	one, alone	
POLY	many	

Suggestion: Find several examples of words containing these prefixes. See that the meaning of the prefix in your word choices fits the meaning above.

B. Table of Common Greek Roots

Greek is the basis of most new words in modern science. Some of the more common Greek roots, like METER, SCOPE, PHONE, and GRAPHY, are so familiar that almost everyone knows their general meaning, and so they can be used by medicine and other sciences to describe their new discoveries, so widely indeed that the student who expects to specialize in science cannot afford to neglect them. Listed here are only the more common Greek roots, headed by those which are used more freely as elements in the building of new English words for additional roots.

Root	Meaning	Examples
ARCH	1. first 2. chief	archaism archbishop
AUTO	self	automobile

GRAPH, GRAM	1. write 2. written	photography telegram
HETERO	different	heterogeneity
HOMO	same	homonym
LOG, OLOGY	1. speech 2. study	dialogue geology
METER	measure	thermometer
MICRO	small	microbe
PAN	all	panorama
PATH	1. feeling 2. suffering	sympathy pathology
PHIL	love	philosopher
PHON	sound	telephone
PHOTO	light	photograph
SCOP	see	telescope
SOPH	wise	philosophy
TELE	far	telephone
THE	god	theology
ANTHROP	man	anthropology
ASTER	star	astronomy
BIBL	book	bibliography
BIO	life	biography
CHROM	color	chromosome
CHRON	time	chronology
CRAT	strength	democrat
COSM	universe	cosmology
CRYPT	secret	crypt
CYCL	circle	bicycle
DEM	people	democracy

DERM	skin	dermatology
DYNAM	power	dynamo
GAM	marriage	monogamy
GEN	birth, begetting	eugenics, geneology
GEO	earth	geography
HELIO	sun	heliograph
HYDR	water	hydraulic
LITH	stone	lithograph
MEGA	great	megaphone
MORPH	form	morphology
NOM	law	astronomy
ONYM	name	pseudonym
ORTHO	straight	orthography
PHAN	show	cellophane
POLI	city	metropolis
POD	foot	tripod
PSYCH	mind	psychology
PYR	fire	pyromaniac
TOM	cut	atom
TYP	print	type
ZO	animal	zoology

J. Usage Labels

Earlier we discussed what we called "functional labels," or labels indicating the part or parts of speech for which a given word is being used. We learned that the way people use words in their language determines the function of those words. The dictionary records the way those words are being used. Usage labels, too, indicate to us how words are being used. They do not tell us that one word is "correct" while another is "incorrect". Most dictionaries include strict definitions for each label. If a word is found that is used within the limits of that definition, it is labelled appropriately. Remember, the dictionary does not tell you either to use or not to use a particular word; it does tell you how a word is being used and probably by what people.

1. Colloquialisms

The word Colloquial (colloq.) labels words and phrases used primarily by people with formal education in conversation, familiar letters, and informal speeches. This usage would be unlike that in formal writing.

Examples:

flim-flam
brass tacks
fizzle
goner
angel

Exercise 50. Use the words above in sentences in such a way that they fit the definition for colloquial above.

2. Dialects

Dialect refers to language isolated in a particular geographical locality or found exclusively in a group of people which is marked by peculiarities (as compared with the language spoken by the great majority of people, as the editors of your dictionary are able to determine that majority) in vocabulary, pronunciation, and usage. The following quotation contains examples of dialect.

> "I knowed you wasn't Oklahomy folks. You talk queer kinda--That ain't no blame, you understan'."
> "Ever'body says words different," said Ivy. Arkansas folks says 'em different, and Oklahomy folks says 'em different. And we seen a lady from Massachusetts, an' she said 'em differentest of all. Couldn't hardly make out what she was sayin"." --from John Steinbeck's The Grapes of Wrath.

Ain't is a contraction of are not, and is used also for am not, is not, has not, and have not. It is now used in dialect or illiterate speech. This is not to say, however, that the word is either correct or incorrect, it is simply to indicate that the word is used by a particular group of people.

Exercise 51. Think of five words that you know that the dictionary would likely label as dialect and put them in sentences. They may or may not be from your geographical region or vocabulary.

3. Slang

There is no completely satisfactory objective test for slang. No word is always slang, but many words can be made so in the right context. We may say that slang is a kind of made-to-order language, characterized by extravagant or grotesque fancy or humor. But this does not really define slang since most of our language, as we have seen, is made-to-order as we need it, and much of it is extravagant and grotesque. Whatever the case, the fact that the dictionary labels a word slang is not an indication to you that the word should be avoided. It is often used by most people in speech (although less often by the more well educated frequently) and while slang is usually inappropriate in serious or formal writing, it can be used sometimes in writing with good effects. The problem is to become sensitive to this resonance of words to know when and where not to use certain words or uses of words.

Exercise 52. Write sentences including the following words commonly labelled slang by dictionaries. Then see if you can replace the words with words not labelled slang and maintain the meaning of the sentence.

jerk
screwball
jive
cornball
lu lu
savvy
baloney
good guy
rat-fink

4. Obsolete

Obsolete (obs.) indicates that no evidence of standard use since a given period in the past (your dictionary in its discussion of obsolete will indicate how far back in time it has examined usage) has been found or is likely to be found. Obsolete is a comment on the word being defined, not on the thing defined by the word. And it does not mean that the word can no longer be used. It means no recent use of it was found by the editors of the dictionary.

Exercise 53. Put the following obsolete words into sentences.

loblolly boy
flittermouse
drugget
murther
abhorrency

5. Archaic

This label indicates the word is standard after a given period in the past (your dictionary will indicate what period), but surviving in the present only sporadically or in special contexts. Archaic, like obsolete, is a comment on the word, not on the thing the word represents. It says very little about whether you should use the word or not. It does suggest that not many people would understand what you are saying without using their dictionaries.

Examples:

be-like
oaken
ye
quoth
spirituous

IV. COMPOSITION

A. Here follows a story-etymology which a scholar of language has written, deriving his information from the dictionary entry. After reading this story, select words from the following list, consult your dictionary (you may need an unabridged dictionary to get the full story) and write similar story-etymologies about them.

villain
boor
wench
vile
knave
crisscross
brat
steward
sergeant
marshal
lady
lord
butler
gossip
accident
sanctimonious
persecute
outlandish
officious

CANDIDATE

In Latin, candidus means "glittering," "white." In ancient Rome, a man campaigning for office wore a white toga and was consequently called candidatus, "clothed in white." From this comes our word candidate, with the meaning "one campaigning for office," but without the original significance as to dress.

From the same Latin word candidus we have our adjective candid. This word was first used in English with its literal meaning "white" but is now applied figuratively to a mental quality unclouded by dissimulation or bias.

B. Write a short essay on one of the following topics your teacher assigns. Your teacher will tell you how long the essay should be.

a. How a dictionary editor decides what a word means.

b. The ways for explaining meaning in a dictionary.

c. The aids a dictionary has for helping us locate words quickly.

d. Why we need to use the dictionary.

e. An essay both describing and using metaphors.

A CURRICULUM FOR ENGLISH

Teacher Packet

SPELLING

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

SPELLING

Grade 7

CORE TEXT: None. Materials in Student and Teacher Packets.

OUTLINE:

GENERAL INTRODUCTION
BIBLIOGRAPHY
GENERAL AIDS
  I. Some Causes of Unphonetic Spelling in English
  II. Phonetic Spelling in Modern English
SUGGESTED PROCEDURES
  I. Introduction
  II. Spelling Inventory
  III. Word Lists
  IV. Common Spellings of English
  V. Four Worthwhile Spelling Rules

GENERAL INTRODUCTION:

This unit deals with some methods of attacking the problem of spelling. The committee's recommendations are based upon the assumption that "traditional" methods of teaching spelling have not been as efficient as they might have been and that perhaps the teaching of spelling can be more successful when based upon the more scientific observations of recent language study. The committee also proposes that spelling is essentially an individual problem and that a knowledge of the nature of the English language and of some reasons for the difficulties of the English spelling system may help the student to recognize and solve some of his own problems. Consequently, the objectives of this unit are: (1) to acquaint students with some of the reasons for difficulties in Modern English spelling, and (2) to ascertain the nature of an individual student's spelling difficulties and provide him with some helpful materials.

Although this unit does appear as a unit on spelling, the teacher will realize of course that spelling is essentially an everyday matter. Since the major point of the unit is to isolate the difficulties of individual students, no great amount of class time should be given to this unit. Perhaps one week--at the longest extremity--could profitably be given early in the year to the presentation of materials on the nature of English spelling. Because of its pervasive nature, the problem of spelling is related to all the language materials in the curriculum. The teacher should probably not attempt to teach the materials of this unit until he is thoroughly grounded in the history of the language and in phonology; for this reason, this unit is probably most closely related to the ninth grade units on "The History of the Language" and "Phonology." The teacher should consult those units carefully so that he knows how to build the students toward those units, and he should be generally familiar with the language explorations in the elementary units so that he knows where the students stand in relation to the materials of this unit.

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GENERAL AIDS:

I. Some Causes of Unphonetic Spelling in English

As a preface to this short unit, teachers and students may find some excerpts from Otto Jespersens's (pronounced "Yespersen") Essentials of English Grammar, (New York: Holt Publishing Company, 1933), of value. They are from Chapter VI of the book:

6.1₁ The traditional way of writing is far from begin so consistent that it is possible, if we know the sounds of a word, to know how it is to be spelled, or inversely, from the spelling to draw any conclusions as to its pronunciation. The following words in their traditional garb and in phonetic transcription may serve as illustration:

though	(ðou)	rhyming with low
through	(pru·)	" " true
plough	(plau)	" " now
cough	(kɔf)	" " off
enough	(i'nʌf)	" " cuff

However chaotic this may seem, it is possible to a great extent to explain the rise of all these discrepancies between sound and spelling, and thus to give, if not rational, at any rate historical reasons for them. A full account of all these anomalies would, however, require a whole volume; here we must, therefore, content ourselves with a succinct exposition of the chief facts that have determined the present English spelling.

The alphabet used in England as well as in most European countries is the Roman alphabet. Though this is better than many Oriental alphabets, it is far from being perfect as a means of rendering sounds, as it is deficient in signs for many simple sounds (e.g. the initial consonants of *this* and *thick*, the final one of *sing*); nor does it possess more than five vowel-letters, where many languages distinguish a far greater number of vowels.

6.12 At first people could follow no other guide in their spelling than their own ears: writing thus began as purely phonetical. But soon they began to imitate the spellings of others, whose manuscripts they copied, their teachers and their elders generally. As the spoken forms of words tend continually to change, this would mean that older, extinct forms of speech would continue to be written long after they had ceased to be heard. Such traditional spelling, which is found in all languages with a literary history, has become particularly powerful since the invention of the art of printing; in many respects, therefore, modern English orthography represents the pronunciation prevalent about that time and even earlier.

An equally important factor was the influence of French--later also of Latin--spelling. Norman scribes introduced several peculiarities of French spelling, not only when writing words taken over from that language, but also when writing native English words. Our present-day spelling cannot, therefore, be fully understood without some knowledge of the history of French.

6.51 [Only one example is given here.] French influence is responsible for the use of the diagraph ou in ME. long /u/ as in *couch*, *spouse* (later Fr. epouse); sometimes also for short /u/: *couple*, *touch*. This was transferred to native words like *house*, *loud*, *out*, *our*, etc. When the long sound was later diphthongized (3.5), the spelling *ou* came to be very appropriate. As this diphthongizing did not take place in Scotch, *ou* is there still found for the sound /u/, as in *Dougall*, *dour*, *souter*, "shoemaker."

6.52 The simple vowel *u* was used for the short vowel as in *up*, *us*, *nut*, *full* (3.7), etc., and for the diphthong /iu/ or/ju/, frequent in French words like *duke*, *use*, *due*, *virtue*, but also found in native words, e.g. *Tuesday*, *hue*, *Stuart* (the same word as *steward*).

But at a time when angular writing was fashionable, it became usual to avoid the letter *u* in close proximity with the letters *n*, *m*, and another *u* (*v*, *w*), where it was liable to cause ambiguity (five strokes might be interpreted *imi*, *inu*, *mu*, *um*, *uni*, *uui*, especially at a time when no dot was written over i); hence the use of *o* which has been retained in a great many words: *monk*, *money*, *honey*, *come*, *won*, *wonder*, *cover* (written *couer* before *v* and *u* were distinguished, 6.k), *love*, etc.

A merely orthographic distinction is made between *son* and *sun*, *some* and *sum*.

6.61 In ME. vowels were frequently doubled to show length, and many of these spellings have been preserved, e.g. *see*, *deer*, *too*, *brood*, though the sounds have been changed so that they no more correspond to the short vowels of *set*, *hot*.

6.62 But neither *a* nor *u* were doubled in that way; and instead of writing *ii* it became usual to write *y*. The

6.6$_2$ But neither *a* nor *u* were doubled in that way; and instead of writing *ii* it became usual to write *y*. This letter, which in Old English served to denote the rounded vowel corresponding to /i/ (= Fr *u* in *bu*, German ü in über), has become a mere variant of *i* used preferably at the end of words, while *i* is used in the beginning and interior of words; hence such alternations as *cry*, *cries*, *cried*; *happy*, *happier*, *happiest*, *happiness*; *body*, *bodiless*, *bodily*, etc. But *y* is kept before such endings as are felt more or less independent elements, e.g. *citywards*, *ladyship*, *twentyfold*, *juryman*. After another vowel *y* is generally kept, e.g. *plays*, *played*, *boys*; cf., however, *laid*, *paid*, *said* (but *lays*, *pays* *says*: too much consistency must not be expected). In some cases homophones are kept apart in the spelling: *die* (with *dies*, but *dying*, because *ii* is avoided)--*dye*, *flys*, 'light carriages,' but otherwise *flies* (sb. and vb.).

Further, *y* is written in many originally Greek words: *system*, *nymph*, etc.

Before a vowel, *y* is used as non-syllabic /i/, i.e. /j/, e.g. *yard*, *yellow*, *yield*, *yole*, *yule*, *beyond*.

6.7. Doubling of consonants has come to be extensively used to denote shortness of the preceding vowel, especially before a weak syllable, e.g. in *hotter*, *hottest* from *hot*, *sobbing* from *sob*. Instead of doubling *k*, *ch*, and *g* the combinations *ck*, *tch* and *dg(e)* are written, e.g. *trafficking* from *traffic*, *etch*, *edge*.

On account of the phonetic development, however, a double consonant is now written after some long vowels, e.g. in *roll*, *all*, *staff*, *glass*, which had formerly short vowels.

6.8. Though since the introduction of printing a great many minor changes have taken place without any great consistency, such as the leaving out of numerous mute *e*'s, only one important orthographic change must be recorded, namely, the regulating of *i* and *j*, *u* and *v*, so that now *i* and *u* are used for the vowels, *j* and *v* for the consonant sounds, while, for instance, the old editions of Shakespeare print *ioy*, *vs*, *vpon*, *fiue*, *fauour* = *joy*, *us*, *upon*, *five*, *favour*. The old use of *u* for the consonant explains the name of *w*: *double u*.

6.9. Scholars have introduced learned spellings in many words, e.g. *debt*, *doubt*, on account of Latin *debita*, *dubito*, formerly written as in French *dette*, *doute*; *victuals*, formerly *vittles*. In some cases the pronunciation has been modified according to the spelling; thus /p/ has been introduced in *bankrupt*, earlier *bankeroute*, and /k/ in *perfect*, earlier *perfit*, *parfit*. In recent years, with the enormous spread of popular education, combined with ignorance of the history of the language, such spelling-pronunciations have become increasingly numerous.

II. Phonetic Spelling in Modern English

A. The pattern for the "long" vowels:

1. At the end of any syllable (that is, in an "open" syllable), the vowel is usually spelled by the letter or letters normally associated with it:

b*a*-con
s*e*-cret
f*i*-nal

n*o*-body
J*u*-ly; r*u*-in
h*aw*-thorne

end*ow*-ment
p*oi*-son, *oy*-ster

At the end of the final syllable, it is usually spelled with a distinctive phonogram:

decay, obey
flea, caddie, recipe, easy
tie, bye, why, nigh
review, ewe, pursue; blew, bayou, blue, do, shampoo
borrow, foe, tomato

withdraw, awe
somehow, plough, thou
viceroy

2. In closed syllables, it is spelled in two ways:

   a. by the vowel "named" plus a silent "e" after the consonant:

      mate
      mete
      mite, type
      mote
      Mute; rude, move

   b. by adiagraph of some sort (this method seems more common in final syllables):

      mail, break, feint, straighten
      heat, sleep, relieve, receive, gasoline, people
      right, find (before n)
      road, course, old (before l), bowl
      deuce, pursuit, newt; food, recruit, lewd
      gawk, maul, want (before n, l, r), broad, aught, bought
      cloud, fowl, drought, sauerkraut
      oil, gargoyle

B. The Short vowels:

/æ/ always spelled a

/e/ usually spelled e, but there are about 40 words from Old English spelled with ea (bread, heaven, etc.) and there are such exceptions as heifer, leopard, friend, any, said

/i/ initially and medially spelled i, except in some Greek words like myth, and rhythm (and such exceptions as sieve, build, women, busy, been, carriage, pretty)

terminally: /il/ is -ile except when it is not a suffix (evil)
/in/ is -ine except in a few words like penecillin, ruin, coffin, cousin
/is/ is spelled -ice (except for promise and premise) or -is
/ist/ is spelled -est if indicating degree (hottest)
-ist if indicating agent (violinist)

NOTE: words ending in -ary are adjectives and nouns of persons and things; those in -ery are abstract nouns.

/o/ usually spelled o

/u/ usually ou before r and l: your, would (but wool and full)
o in woman and wolf
oo in book, foot, brook
u in bush, put

/ʌ/ usually u, except before n, v, th, m, (Jespersen, Essentials of English Grammar, Chapter 6 for the "scribal o" in honey, over, other, come). Also these exceptions--touch, pigeon, blood, porpoise.

/ə/ appears only in unaccented syllables and is very erratic: drama, repetition, prohibitive, circus; but always try for another word from the same source: dramatic, repeat, prohibition, circuitous

C. The consonants: (* marks a group of systematic exceptions)

/dʒ/ initially j, but g before front vowels (hence, judge, fog; but gem, and gin)

medially g before i or e and/or after n, l, and r: angel, engine, singe, bulge, barge

terminally, usually -ge but
*-dge after short vowels in monosyllables and before -el and et: badge, hedge, dodge, fudge, gadget, cudgel

/tʃ/ initially ch and terminally ch, but
*-tch after short vowels in monosyllables or before -el or -et: catch, fetch, hitch, scotch, satchel, hatchet
Exceptions: -te- or-ti- before /ə/: righteous, question, fustian
-tu- in nature, picture (when the vowel sound is /u/, that is)

/k/ initially c before back vowels: cat, call, cut, cool
k before front vowels: kit, keep, kelp
ch in some Greek words: chaos, chorus
kh in khaki
terminally k or ke after long vowels: hawk, leek, broke
k, l, s, r: bank, elk, risk, cork
*ck after short vowels in monosyllables and before -el and -et: sack, peck, sick, sock, suck, pickel, rocket.

/f/ initially f, except ph in some Greek words like photograph
terminally, f or fe after long vowels: oaf, rife
f after r or l: dwarf, golf
*ff after short vowels in monosyllables and before -el and -et: staff, miff, muff, doff, duffel, muffet
gh in some Old English words: laugh, cough, enough, rough, tough, trough, slough

/s/ initially usually s, but sometimes c before e, i, and y. (cent, cinnamon, cypress)
*terminally, -ss after short stressed vowel (except for the -esce in some French words--coalesce)

-se and -ce after long vowels: -se after /yu/, and /ow/, (use, house)
-ce usually after r or u: force, fierce, fence, ounce.

/z/ represented by s, x, and z
intially, x (xylophone)
z (zebra)
*terminally, -zz after short vowels (jazz)
-se or -ze after long vowels; usually -se after /yu/
or /oy/ (abuse, noise); after /ow/ -se, except
in blowze at end of multiple-syllable words,
-se, except for -ize.

/l/ written l usually but
*ll after short vowels in one-syllable words

/ʃ/ normally written sh, but
s in sure and sumac; ss in assure
ch in chaise and machine and a few other French words
ci, si, ssi, ti before /ʌ/: coercion, session, scansion, motion
[Note about -tion and -sion: when pronounced /ʒʌn/ it is always
written -sion; when pronounced /ʃʌn/ it is written -tion after short
vowels, /k/, and /p/, but written -sion after /l/.]

/ʒ/ written z before /yu/: azure
written si before /ʌ/: version, vision
ge in some French words: rouge, garage
j in bijou

Other consonants are more regular:

/b/ is written b (bib)
/d/ is written d (dad)
/h/ is written h (haw)
/hw/ is written wh (where)
/r/ is written r (rear)
/v/ is written v (except in of) (vivid)
/y/ is written y (yet) or i (onion); but in a few cases gn (vignette)
/ŋ/ is written ng except before /k/ when it is written n (bank)
/θ/ and /ð/ are both written th, but the latter occasionally -the (breathe)
/gz/ and /ks/ are both written x, (exact, axe). /ks/ occasionally written:
accent, backs, rakes, barks, ox, phonics, monarchs
/kʃ/ before /ʌ/ is usually written -cti (action)
/kw/ is written qu, but there are awkward and choir

--adapted from Ralph M. Williams, Phonetic Spelling
for College Students (New York: Oxford University
Press, 1960).

The phonemic symbols may be compared to the following dictionary symbols:

/æ/	(ă)
/e/	(ĕ)
/i/	(ĭ)
/o/	(ŏ)
/u/	(o͝o)
/ʌ/	(ŭ)
/ə/	(ŭ)
/dʒ/	(j)
/tʃ/	(ch)
/ʃ/	(sh)
/ʒ/	(zh)
/ð/	(th)
/θ/	(th)
/kʃ/	(ksh)

COMMON BLENDS

	b	d	f	g	k	p	s	sh	t	th	h
k							sc-sk sch				
l	bl		fl phl		kl-cl chl	pl	sl				
m							sm				
n							sn				
p							sp				
r	br	dr	phr fr	gr	kr-cr chr	pr		shr	tr	thr	
t							st				
w				Gw*			su sw		tw	thw	wh

Three-sound blends: scr squ spl spr str

*Only in proper names: Gwen, Gwynne

SUGGESTED PROCEDURES:

I.

Students are provided with a short preface about the origin of the alphabet, as an introduction to the spelling materials. Students will want to discuss this material and perhaps experiment with writing in alphabets other than the Roman alphabet.

Although spelling is a daily concern, the committee recommends that the teacher will not teach spelling by dictating a spelling list of twenty-five words each week. It is desirable that the student spell correctly words that he writes, but to require him to memorize the spellings of a list of words each week, which he may forget immediately, makes for doubtful progress. This statement is based upon the fairly common experience of observing children who get "100%" in spelling list tests, but who cannot write the same words correctly the next day in a sentence.

More scientifically, according to the report in the Common-Sense Approach to Teaching Spelling published by the Ball State Teachers College at Muncie, Indiana, there is some evidence that students who do not have formal spelling lessons in the "traditional" way -- that is, studying a given number of words from a master list each week -- make as much progress in correcting spelling errors as those who have had the lessons. Instead, the students who did not have traditional spelling were required to keep individual lists of the words that they themselves misspelled. The teacher tested each student individually from time to time by asking him to spell four or five words from his list selected at random. Actually these students made a lower percentage of errors than those who had spelling lessons, according to results of a test program using two parallel groups conducted over a year's time.

In the light of these data, the committee does not recommend a spelling list or formal lessons. Rather, we recommend the use of a Spelling Inventory.

II. Spelling Inventory

One way to find the spelling needs of a group and of individuals is to give the class a diagnostic test or inventory. The inventory (or test) is a paragraph which is especially prepared by the teacher to find spelling difficulties. The teacher dictates the paragraph aloud to the class, and each pupil makes his copy. The teacher corrects the errors on each paper and tabulates them by kind.

In preparing the paragraph the teacher will want to include words which are selected from groups showing different kinds of spelling errors. For instance, the list following will give basic groups of possible spelling difficulties. (Complete lists follow this discussion on inventory)

1. Dolch's Basic Sight Vocabulary Words
2. University of Missouri list of "Must Know Words" for junior high
3. Words misspelled because of mispronunciation
4. Words which follow spelling rules
5. Words using apostrophes
6. Words misspelled on student themes

In tabulating the teacher may find errors of these kinds:

1. Transformations -- curse for cruise
2. Phonetic misspellings -- rane for rain
3. Nonphonetic spellings -- rare for rain
4. Apostrophe errors -- its for it's
5. Spelling "demons" -- all right; to, too, two
6. Words which follow rules -- i e and e i words
7. Doubling consonants -- stopping
8. Basic Sight Vocabulary Words (Dolch's) -- with, when
9. Unusual words
   Words misspelled, such as phlegm, a word which everyone cannot be reasonable expected to know and which indicates no particular problem. Here the teacher should encourage faithful use of the dictionary.

With the information gathered through this procedure, the teacher should be able to give attention to the individual spelling problems of his pupils. Moreover, he will not be wasting anyone's time with useless drill.

A sample paragraph is shown below. In making up this inventory, the teacher used words that appear on different lists of words troublesome to spell, some which would point out difficulties with rules, others which were often misspelled in class themes, and so on.

Sample Inventory Paragraph

(The teacher should read through, and then dictate by short phrases)

Our Puritan ancestors spelled words according to sound. Finally, certain forms were accepted, but there weren't any definite rules. Being able to write difficult spelling forms correctly gave people a sense of pride. Almost always we have trouble with the little words. Since they're the ones we are using frequently, we must know them. How should we write "too much" and how do we learn whether a word has one or two consonants? This is all part of the business of learning to write. You may be surprised to find out how many words you already know how to spell.

The teacher then checks for errors. By means of a personal list, a student with spelling difficulties can find encouragement in isolating the pattern of his particular problem. The teacher should point out the difficulty, show him rules (if any apply) and require a notebook to be kept. Tell the student that his is a little problem and that it is easy to correct. Give the student all the tools to learn spelling that apply to his case. Several methods of attack may be explored until the best method is hit upon. Some of the ways others have used in teaching spelling are listed below:

1. Think the word, write the word, check the word, think the word, write the word.
2. Study words in families according to the grapheme of the center vowels -- bread, lead, read, tread; or rake, spake, brake, fake

3. Learn "rules for spelling." English is fairly regular in many cases and the rules do apply. I before e, and the rules changing y to i before certain vowel suffixes are two such rules. See: *Dolch's Basic Sight Vocabulary*, and *Four Worthwhile Spelling Rules* (later in this unit) for rules and lists of words to which they apply.
4. For troublesome words, divide the words into sections. Usually the troublesome part is in itself a small word the student can spell.

separate	par	secretary	secret
immediately	ate	grateful	ate
privilege	leg	leisure	is
argument	gum	laboratory	labor

5. Perhaps the troublesome letters can be written in capitals.

   quaRRel

6. Occasionally some students learn by saying the letters as they trace the correctly spelled word with their fingers. This is called the kinesthetic approach.
7. Emphasize correct pronunciation as an aid to spelling.

   recognize
   perform
   tragedy
   jewelry
   mischievous
   hundred
   government
   February

8. Study words which belong to one etymological family.
   Example -- define, definition, definite, indefinite, finite
9. The study of root words and suffixes and prefixes sometimes helps in troublesome words.
10. In their notebooks students should keep a running list of words they misspell in their own written work. Students may pair off to test one another on these personal spelling errors. As soon as a student has proved his mastery of a particular word he may remove it from his list.
11. Every child should be taught to use the dictionary faithfully.

Probably every teacher will have some successful ways to teach spelling which are his own methods. An alert teacher will use many methods and devise new ones along the way to fit his needs. He is in the position to judge most accurately what to do for the individual child in his class.

A sample chart follows showing the teacher's tabulation of a pupil's errors. You will see that the spelling errors fall into two or three categories, and the probable aids to prescribe would be word lists later in this unit.

SAMPLE CHART FOR TABULATING KINDS OF ERRORS FOR AN INDIVIDUAL RECORD

I-E Rule	apostrophes	doubling consonants	phonetic errors	non-phonetic errors	Basic-Sight Vocabulary (Dolch's)	Twenty-five "Demons"	Transformations	suffix rules	unusual words	Reading difficulties *	other
X	they're it's	X	X	X	know when	too two	X	X	Puritan	X	X

*Spellings which show no relationship to sounds or which have omissions or additions of syllables indicate a reading problem and can best be handled as a reading problem.

III. Word lists

A. Words the junior high school student should know. -- DEMONS

finally
certain
accepted
weren't
definite
difficult
people
sense
meant
almost
always
trouble
little
they're
using
know
too
whether
business
surprised
already
first

B. Must-know-list from the University City Schools, University City, Missouri

surprise
doesn't
believe
meant
piece
paid
laid
hoping
coming
shining
writing
dining (room)
their
there
they're
too
friend
pleasant
all right
carrying
studying
know
knew
necessary
perhaps
probably
during
among
until
through
threw
across
lose, losing
loose
trouble
grammar
quiet
separate
thought
who's
whose
your
you're
ladies
babies
speech
quit
eighth
a lot
beginning
quite
woman
women
weak
cities
always
almost
already
choose
chose
business
except
accept
enough
against
enemies
families
truly
thorough
foreign
surely
disappoint
then
than
omit
omission
receive
interest
its
it's
weather
describe
definite
decision
benefit
author
whether
usual
front
month
sentence
really
finally
occasion
pursue
sincerely

C. Dolch's Basic Sight Vocabulary

bed
box
boy
car
cat
day
dog
egg
eye
milk
mane
most
leg
man
men
pit
sin
top
toy
fire
feet
I
a
as
farm
duck
door
doll
cake
boat
bird
bell
bear
yes
new
old
ball
back
baby
cow
way
fish
game
girl
home
they
this
once

seed
shoe
snow
song
time
tree
corn
hand
head
hill
rain
ring
wind
wood
coat
apple
bread
chair
floor
grass
horse
house
kitty
money
night
paper
sheep
stock
table
thing
watch
water
party
robin
farmer
father
flower
garden
letter
mother
rabbit
school
sister
street
ground
window
brother
chicken
goodbye
morning
picture
birthday
children
squirrel
Christmas
Santa Claus

if
or
at
by
in
of
on
to
no
be
do
he
it
me
my
so
up
go
is
us
we
all
an
am
and
but
for
who
you
far
how
not
big
hot
buy
can
cut
eat
may
put
ran
run
say
saw
see
her
him
his
its
our
she
now
off
out
too
why

only
once
this
one
own
red
six
ten
the
two
fly
get
got
had
has
sit
ate
try
use
was
ask
any
are
let
tell
down
from
into
over
what
your
four
full
good
king
been
call
came
come
does
away
fast
here
just
much
blue
both
cold
five
very
well
when
long
many
some
warm
find

that
them
soon
then
done
draw
fall
made
make
must
open
pick
play
pull
read
ride
said
show
upon
with
gave
give
goes
grow
have
help
hold
hurt
jump
keep
sing
stop
take
walk
want
wash
went
were
will
wish
work
like
look
know
live
best
about
after
under
which
again
green
light
bring
carry
could

don't
drink
shall
first
never
black
brown
clean
eight
every
funny
small
three
white
found
going
sleep
start
thank
their
these
there
today
where
right
round
seven
think
those
would
write
laugh
always
around
before
better
little
please
pretty
yellow
myself
because
together

D. List of Words Using Apostrophes

Possessives

1. Possessives ending in s add apostrophe for possessive
   dress' moss' boys'.
2. Possessives not ending in s add apostrophe and an s.
   fire's girl's men's
3. Some words can be made possessive either way
   conscience' Jones'
   conscience's Jones's
4. Possessive pronouns do NOT take apostrophes:
   my mine your yours her hers his its our ours their theirs whose
5. Plurals of numbers and symbols take spostrophes:
   %'s 9's o's 1920's DT's
6. Idioms which express measure, time, or distance:
   two hours' work a month's vacation
7. Contractions use apostrophes to show omission
   I'm they're can't it's(means it is)
   In some written dialect: somethin' for something
   No'th for North

IV. Common Spellings of English

The table which follows is intended to suggest the most likely ways in which Modern English spells the various sounds of the language. It is not intended to be exhaustive -- it is, rather, intended to provide the student with the most productive guesses for the spelling of the various sounds. Sounds represented in parentheses are standard dictionary symbols; those within slant lines are phonemic symbols. Only the latter are listed where the symbols are identical.

/æ/	(a)	hat, plaid, half, laugh
/ey/	(ā)	age, aid, gaol, gauge, say, break, vein, weigh, they
/e/	(a)	care, air, prayer, where, pear, their
/ɑ/	(a)	father, half, laugh, sergeant, heart
/b/		bad, rabbit
/tʃ/	(ch)	child, watch, righteous, question, future
/d/		did, add, filled
/e/		many, aesthetic, said, says, let, bread, heifer, leopard, friend, bury
/iy/	(ē)	Caesar, quay, equal, team, bee, receive, people, key, machine, believe
/ʌr/	(ėr)	pearl, stern, first, word, journey, turn, myrtle
/ər/	(ər)	liar, mother, elixir, honor, honour, augur, zephyr
/f/		fat, effort, laugh, phrase
/g/		go, egg, ghost, guest, catalogue
/h/		he, who
/hw/		wheat
/i/		England, been, bit, sieve, women, busy, build, hymn
/ay/	(ī)	aisle, aye, height, eye, ice, lie, high, buy, sky, rye
/dʒ/	(j)	bridge, verdure, soldier, tragic, exaggerate, jam
/k/		coat, account, chemistry, back, acquire, sacque, kind, folk, liquor
/l/		land, tell
/m/		drachma, paradigm, calm, me, climb, common, solemn

/m/		drachma, paradigm, calm, me, climb, common, solemn
/n/		gnaw, knife, mnemonic, no, manner, pneumonia
/ŋ/	(ng)	ink, long, tongue
/a/	(o)	watch, hot
/ow/	(ō)	beau, yeoman, sew, open, boat, toe, oh, brooch, soul, though, low
/ɔ/	(ô)	all, Utah, walk, taught, law, order, broad, bought
/ɔy/	(oi)	boy, boil
/aw/	(ou)	house, bough, now
/p/		cup, happy
/r/		run, rhythm, carry, wrong
/s/		cent, nice, psychology, say, scent, schism, miss
/ʃ/	(sh)	ocean, machine, special, pshaw, sure, schist, conscience, nauseous, she, tension, issue, mission, nation
/t/		stopped, bought, ptomaine, tell, Thomas, button
/θ/	(th)	thin
/ð/	(th)	then, breathe
/ə/	(u)	come, does, flood, trouble, cup
/iuw/	(ū)	beauty, feud, queue, few, adieu, view, use, cue, you, yule
/u/	(u̇)	wolf, good, should, full
/uw/	(ü)	maneuver, threw, adieu, move, shoe, food, croup, through, rule, blue, fruit
/v/		of, Stephen, very, flivver
/w/		choir, quick, will
/y/		opinion, hallelujah, yes
/z/		has, discern, scissors, Xerxes, zero, buzz
/ʒ/	(zh)	garage, measure, division, azure, brazier
/ə/		alone, fountain, moment, pencil, complete, cautious, circus

V. Four Worthwhile Spelling Rules

Before the students approach these four utilitarian rules, the teacher might lead them to an inductive investigation of these rules. Before considering Rule One, ask students to come to class the next day with a list of words ending in e, say, 25 of them. With lists in hand, the students could be asked to add -ing to the words which will take that inflection. The suffix -d could be added to the same root words. Now have them try various derivational suffixes, as they will fit: -able, -ible, -ment, -ance, etc. The students will be able to formulate the rule, as to when words ending in silent e drop the e and when they retain it.

To observe Rule Two in action, assemble a long list of one-syllable words. Have students eliminate all pronouns and function words from the list. Ask them to go through the remaining words and put one check mark after each word which ends in one consonant. They should go through the list of checked words and place a second check mark after those whose single final consonant is preceded by one vowel. Now the students are ready to add suffixes which start with vowels. The suffix -ing is the easiest one to work with in the beginning. They may also work with -er, -est, and -ed. They will soon observe that these four qualifications must be fulfilled before the final consonant is doubled.

An inventory test on the i e words might be conducted before examining Rule Three. From this fairly small list of words the students could be led to observe the pronunciations of the diphthong as ee or ay, and consequently formulate the complete i e rule.

Ruld Four will also lend itself to inductive observation. Students could assemble lists of words ending in y. Ask the students to place check marks after the words whose final y is preceded by a consonant. Have them add suffixes to these words and then observe what they do, before formulating this rule.

Our alphabet is divided into vowels and consonants. The vowels are a, e, i, o, u (except after q), and y (as in shy, pretty, and physics). The consonants are all the other letters, as well as y when pronounced as in yet and u after q as in quick.

X is considered a double consonant, since it is pronounced with a double sound (ks in ax, fox, boxer; gz in auxiliary, examination) except initially. Two other consonants are troublesome, because they are pronounced two ways:

c is pronounced s in cent, celluloid, penicillin, cypress
is pronounced k in picnic, cat, coddle, cut

g is pronounced j in imagine, gentleman, gymnasium
is pronounced g in gallop, gossip, guts, gripe, ghoul

From these examples we may draw a fairly sound conclusion: before e, i, and y we tend to pronounce c soft (like s) and g soft (like j); before a, o, and u we tend to pronounce c hard (like k) and g hard (like g).

RULE 1. WORDS ENDING IN SILENT E DROP THE E BEFORE A SUFFIX BEGINNING WITH A VOWEL AND KEEP IT BEFORE A SUFFIX BEGINNING WITH A CONSONANT. BUT THE E IS KEPT TO RETAIN A SOFT C OR G BEFORE THE VOWELS A AND O.

Illustrations: The silent e is dropped before suffixes beginning with a vowel:

guide:	guided	guiding	guidance
plume:	plumed	pluming	plumage
force:	forced	forcing	forcible
sense:	sensed	sensing	sensible sensation

Before a consonant, the e is kept:

needle: needlework needlepoint (but needling)
base: baseball basement baserunner (but basic)

To keep a soft c or g before a or o, the e is not retained:

noticeable, but noticing courageous
Manageable, but managing advantageous

Notice what happens in a word where the e is not retained:

allege, allegation

Notice these pairs, where a similar change is pronunciation may be found:

analogy, analogous explicit, explication
practice, practicable

Exceptions: (a) The silent e is retained in some cases to avoid misreading or confusion with another word:

hoeing
shoeing
canoeing
lineage
mileage

dyeing (dying)
tingeing (tinging)
singeing (singing)

(b) The following eight words are common exceptions to this rule:

awful duly argument ninth
wholly truly abridgment judgment

RULE 2. THE FINAL CONSONANT OF A WORD IS DOUBLED IF (a) THE WORD IS A ONE-SYLLABLE WORD OR IS ACCENTED ON THE LAST SYLLABLE, (b) THE WORD ENDS IN A SINGLE CONSONANT, (c) THE SINGLE CONSONANT IS PRECEDED BY A SINGLE VOWEL, AND (d) THE SUFFIX TO BE ADDED BEGINS WITH A VOWEL. If the word fails to conform to any one of these conditions, the final consonant is not doubled.

Illustrations: Words following the rule:

rid: ridding riddance man: mannish manning manned
big: bigger biggish pig: piggish piggy

allot: allotting allottable allotted (but allotment)
occur: occurring occurrence occurred

Words failing to comply with the 4 provisions:

1. Accent is not on the last syllable of the root word:
profit: profited profiting profitable
benefit: benefiting benefited
prohibit: prohibited prohibiting prohibitive
offer: offering offered offerable
Notice what happens when the accent shifts:
refer: referred referring but reference
prefer: preferred preferring but preference and preferable

2. Words which end in a double consonant:
doubt: doubted doubting doubter doubtable
record: recorded recording recorder recordable
tax: taxes taxed taxing taxable taxation

3. Words ending in a single consonant preceded by a double vowel:
brief: briefed briefing briefer briefest
recoil: recoiled recoiling recoilable

4. Words in which the suffix added begins with a consonant:
interment (but interred, interring)
cupful (but cupped, cupping)
hotly (but hotter, hottest)

Exceptions: (a) One word which fulfills the rule has derivatives that do not double the final consonant: chagrin (chagrined, chagrining)

(b) A few words which do not comply with the rule do double the consonant in derivatives:

kidnap (kidnapped, kidnapper) worship (worshipped, worshipper)
handicap (handicapping, handicapper, handicapped)
carburet (carburetted, carburetting BUT carburetor)
humbug (humbugged, humbugging)

And a large group of words ending in l show variant forms; for example:

travel (traveled or travelled, traveling or travelling)
cancel (canceled or cancelled, canceling or cancelling)

RULE 3. WHEN PRONOUNCED "EE" THE DIPHTHONG EI OR IE IS WRITTEN IE EXCEPT AFTER C, WHEN IT IS WRITTEN EI. WHEN PRONOUNCED "AY" IT IS ALWAYS WRITTEN EI.

Illustrations: Sounded "ee" after consonants other than c:

achieve believe lien mien piece brief
relieve siege retrieve niece lief chief

Sounded "ee" after c:

deceive ceiling receipt conceive conceit

Sounded "ay":

neighbor weigh (aweigh) eight sleigh obeisance

Exceptions: Neither financier nor sheik will seize either species of weird leisure.

RULE 4. WORDS ENDING IN Y PRECEDED BY A CONSONANT CHANGE THE Y TO I BEFORE ALL SUFFIXES EXCEPTING THOSE BEGINNING WITH I. WORDS ENDING IN Y PRECEDED BY A VOWEL RETAIN THE Y BEFORE ALL SUFFIXES.

Illustrations: Y preceded by a consonant:

rely: relied, reliable, reliance but relying
apply: applied, appliance, application, but applying
tidy: tidies, tidier, tidiest, tidiness, but tidying
fly: flies (NEVER flys) but flying

Y preceded by a vowel:

play: playing, played, playful, playground, playable
monkey: monkeyed, monkeying, monkeys, monkeylike
enjoy: enjoyed, enjoying, enjoyable, enjoyment, enjoys
guy: guyed, guying, guyer, guys

Exceptions: (a) In a few common words, the y changes to i contrary to the rule:

daily laid said paid slain gaily lain

(b) In four cases, the y remains contrary to the rule:

1. In the possessive case of nouns:
   country's everybody's fly's safety's
2. Before the suffex -ship:
   ladyship secretaryship
3. Before the suffix -like:
   ladylike citylike skylike countrylike
4. Adjectives of one syllable before the suffix -ness:
   shyness dryness spryness

Finally, derivatives of a number of words ending in y have variant forms:

dryly or drily shyly or shily
dryer or drier shyer or shier
dryest or driest shyest or shiest

AUDIO-VISUAL AIDS:

The Alphabet Conspiracy, a film made and distributed by the Bell Telephone Company, would be an excellent part of the work on the alphabet and language early in this unit. The movie can most easily be obtained by contacting your local telephone company office.